THE BRITISH MUSEUM QUARTERLY

VOL. XI. NO. 3

LONDON

PUBLISHED BY THE TRUSTEES

1937

THE BRITISH MUSEUM QUARTERLY

FOUR PARTS ARE PUBLISHED ANNUALLY, each dealing with the principal acquisitions of the previous quarter. The descriptions are intended to be not too technical for the layman, and to give the expert part at least of what he needs to know. Notice is also given of the temporary exhibitions periodically installed in the galleries, the results of excavations, and additions to the publications of the Museum.

Crown 4to, averaging 32 pages + 16 pages of plates. Price 2s. 6d.: 2s. 9d. post free. 10s. (post free) for four parts.

It would help the Trustees if those intending to subscribe would do so for five-year periods at a cost, post free, of £2 10s.

Binding cases for the annual volumes can be obtained from the Oxford University Press at a charge of 3s. 3d. for case and binding or 1s. 6d. for case alone (packing and postage in the British Isles included).

The price of back parts has been raised to 2s. 6d. each as from the issue of Vol. VI, No. 1.

PUBLISHED BY THE TRUSTEES

BRITISH MUSEUM QUARTERLY
VOLUME XI. NUMBER 3. JUNE, 1937

Digitized by the Internet Archive
in 2025

https://archive.org/details/british-museum-quarterly_1937_11_3

XXVI. BRONZE *TSUN* FROM THE EUMORFOPOULOS COLLECTION

THE BRITISH MUSEUM QUARTERLY — VOL. XI. NO. 3

LONDON

PUBLISHED BY THE TRUSTEES

1937

Sold at
THE BRITISH MUSEUM *and by*
H.M. STATIONERY OFFICE *Adastral House Kingsway London W.C.* 2
BERNARD QUARITCH 11 *Grafton Street London W.* 1
HUMPHREY MILFORD *Oxford University Press London E.C.* 4
KEGAN PAUL, TRUBNER & Co. LTD.
38 *Great Russell Street London W.C.* 1

PRINTED IN GREAT BRITAIN AT THE UNIVERSITY PRESS, OXFORD
BY JOHN JOHNSON, PRINTER TO THE UNIVERSITY

CONTENTS

PAGE

66. Bronzes from the Eumorfopoulos Collection. No. 3. A Shang-Yin or Early Chou *Tsun* 107

67. Bronzes from the Eumorfopoulos Collection. No. 4. An Early Chou *Yu* 108

68. Bronzes from the Eumorfopoulos Collection. No. 5. A Covered *Ting*, Late Chou or Early Han 110

69. Pu-Tai Ho-Shang 112

70. Two Chinese Bronzes 114

71. The Later Al Mina Pottery 115

72. Early Sculptures from Iraq 116

73. Three Persian Armlets 121

74. Selsey Treasure Trove 122

75. Greek Coins 123

76. Italian Renaissance Medals 124

77. Archives of the Stafford Family 125

78. Acquisitions at the Oppenheimer Sale 127

79. Hogarth's Portrait of John Wilkes 132

80. Sketch-Books of Samuel Ireland 135

81. Other Acquisitions 140

Excavations 146

Exhibitions 147

Publications 150

Appointments 152

Notices 152

PLATES

XXVI.	Bronze *Tsun* from the Eumorfopoulos Collection	*Frontispiece*	
XXVII.	Bronze *Yu* from the Eumorfopoulos Collection	*To face page*	110
XXVIII.	Bronze *Ting* from the Eumorfopoulos Collection	„	111
XXIX.	*a*. Pottery Pu-Tai Ho-Shang . .	„	114
	b. Bronze Lamp or Censer . .	„	114
XXX.	*a*. Chinese Bronze Horse . . .	„	115
	b. Syrian Pottery Bowl . . .	„	115
XXXI.	*a*. Sumerian Granite Vase . . .	„	118
	b. Steatite Bowl	„	118
XXXII.	Decoration of Sumerian Steatite Bowl .	„	119
XXXIII.	*a*, *b*. Early Babylonian Bronze Figures .	„	120
	c, *d*. Babylonian Terracotta Plaques .	„	120
XXXIV.	*a*, *b*. Persian Silver Armlet and Detail .	„	121
	c. Gold Bracelets, British Bronze Age .	„	121
XXXV.	*a*. Greek Silver Coins . . .	„	124
	b. Medal of Giovanni Bellini by Gambello	„	124
XXXVI.	Drawing by Fra Filippo Lippi, from the Oppenheimer Collection . .	„	128
XXXVII.	Drawings from the Oppenheimer Collection:		
	a. By Cima da Conegliano . .	„	129
	b. By Nicolas Neufchatel . .	„	129
XXXVIII.	Drawings from the Oppenheimer Collection:		
	a. By G. B. Tiepolo . . .	„	132
	b. By Alexander Cozens . .	„	132
XXXIX.	Etching and Drawing of John Wilkes by Hogarth	„	133

66. BRONZES FROM THE EUMORFOPOULOS COLLECTION.

No. 3. *A Shang-Yin or Early Chou Tsun.*

THE famous ram-handled *tsun* from the Eumorfopoulos Collection, illustrated in the frontispiece (Pl. XXVI), should convince the most sceptical that the Chinese bronzes of the classic periods are equal if not superior to those of any other civilization. Bronze vessels fashioned in the shape, or decorated with motives, of sacrificial animals are not uncommon, but there can be few other *tsun* that can hope to compare with the massive splendour of this specimen. It is the solid qualities rather than the decoration which are impressive. Indeed the scale design with which the body is covered is so coarse that it might easily be confused with a type of scale pattern which is characteristic of the Middle Chou period (946–771 B.C.); but the magnificent qualities of the bronze casting probably preclude such a late date.

The *tsun* is modelled in the form of two rams standing back to back and is supported on four legs represented by their forefeet. From between their heads, which act as handles, rises the funnel which forms the mouth. The body of the vessel is covered with scales, which may or may not have been engraved after the casting, and the funnel with a *t'ao t'ieh* mask on each side in bold relief. These masks are a characteristic of the Shang-Yin culture, but they are not confined to that period. Behind each leg and under the neck of each ram there stands out a 'hooked projection'. Karlgren has described this feature as one of the innovations of what he terms the Yin-Chou period, but which is, in fact, the first half of the Western Chou (1122–947 B.C.); and it is very probably to this period that this vessel belongs, if indeed it is not earlier.

The conquest of Shang Yin by the Chou Princes about 1100 B.C. does not seem to have altered the Shang-Yin style. Decoration does not necessarily follow dynastic periods, and at this conquest the Shang traditions were not broken or superseded. Of the four innovations in style mentioned by Karlgren as making their appearance in this period the *tsun* boasts of only one. In all other features

it resembles the Shang-Yin bronzes to which by age it must be very closely related.

It is very difficult to account for the sudden appearance of the Shang-Yin culture, which produced highly complicated and distinctive bronzes without apparent effort. These bronzes display a complete mastery of technique and reveal conventionalized motives which argue a long process of evolution. The inscriptions which they carry are far from primitive. Yet there is still an enormous hiatus in time to be accounted for between the remains of Neolithic pottery excavated in Western Kansu and the Yellow River Basin in Honan and these highly sophisticated vessels. Up to the present no excavation of sites that preceded the Shang-Yin cultures has revealed fragments in either bronze or pottery which bear any real relation to these very finished works of art. We are at a loss to find their immediate ancestors. The Hsia culture during which the early bronze forms were established and during which the art of bronze-casting must have made its first appearance remains a mystery. Even if we support the theory that the art of bronze-casting was introduced in its finished form from the West at a period immediately preceding the Shang Yin, the existence in the Shang-Yin bronzes of forms and motives which are obviously of great antiquity and which betray no affinity whatsoever to any known Western forms is difficult to explain away without admitting a long process of internal evolution. We are compelled to believe the Shang-Yin culture had its roots in a very distant past, but why almost no traces of that past have survived is a puzzle for which archaeology has yet to supply a happy solution.

Height 17 inches.

Diameter across the handles 16 inches.

Diameter across the mouth 6·8 inches. R. S. Jenyns.

67. BRONZES FROM THE EUMORFOPOULOS COLLECTION.

No. 4. *An Early Chou Yu.*

THE bronze *yu* which is illustrated on Plate XXVII, was used for holding a spirit distilled from black millet. According to the *Chou Li* these vessels were part of the furniture of ancestral

shrines. Professor Yetts remarks[1] that this class of vessel was bestowed as a royal treasure in order that the recipient might inform his ancestors of royal favours. There are four examples of this type in the Eumorfopoulos Collection; unfortunately this specimen has lost its hoop handle. It has been fashioned in the shape of two owls standing back to back; their eyes are picked out in key fret in a raised spiral; ears are suggested by the sockets on the lid to hold the hoop handle, and the beak by a pair of loop handles on the body below the mouth. The feet are incised with claws. Both lid and body are divided into four fields by projecting and dentate ribs. On the lid, each of these fields is decorated in high relief with a conventionalized eagle on a background of key fret. The body is covered with a raised scale design representing feathers which entirely covers the base. Each owl possesses a pair of hooked wings which are extended across the stomach. Above the wings immediately below the mouth are a pair of raised dragons on a field of etched key fret, and below these on the central field each side of the rib a pair of what might be taken for antelopes. The upper joint of each leg is decorated with another fantastic and highly conventionalized eared animal.

This owl motive has yet to be satisfactorily explained. It seems to be confined to bronze and pottery vessels of the Han period and earlier. Mr Sowerby would go so far as to say that the owl has never been represented in Chinese art,[2] because it is a bird of ill omen, and that the motive commonly mistaken for the owl represents the pheasant. Professor Yetts writes:[3] 'Doubtless these owl vessels are relics of a bird cult in ancient Chinese myth and sacrificial rites. The owl seems to have been the emblem of a royal line of culture heroes who controlled thunder, ordered the seasons, and invented metal casting, among other primary elements of Chinese civilization. Chief of these is Huang Ti, and the practice of sacrificing owls to him may be explained by the notion that ingestion of his totem could renew his divine energies. Its connexion with thunder and fire is shown by the use of pottery tile ornaments in the form of owls

[1] W. Perceval Yetts, *Catalogue of the Eumorfopoulos Collection*, vol. i, p. 49.
[2] He has modified this view since: *China Journal*, vol. xxv, no. 1, July 1936.
[3] *Catalogue of the Eumorfopoulos Collection*, vol. i, p. 55.

at the corner of roofs as a protection against fire. Another example of homoeopathic magic is based on the belief that owls eat their mothers. Owl soup was bestowed by a feudal lord on his vassals. The prince was both father and mother of his subjects, and therefore the soup acted as poison and antidote to purge them of all filial impiety and strengthen their loyalty. This sacramental rite was continued by Han Emperors.' M. Granet[1] also refers at length to a half-human, half-owl race of Chinese mythology who were associated with thunder and the forge.

The Chinese believe that the cry of the owl under all circumstances is unlucky. When it enters a house the master must leave it or die. And when it takes up its abode in a city that city will be depopulated. In the *Shih Ching*[2] the term is consistently used as an unpleasant metaphor. The Chinese believe the owl species to be a transformation of one of the servants of the ten kings of the infernal regions, who comes to carry off souls to the underworld. Doolittle mentions that the Chinese refer to it as the constable of the dark land. In Hupei the people called the scops owl (*obus scops japonicus*) kuai k'ang niao (快扛鳥)='the bird which carries people quickly away'. Wu Ch'iu in a prescription refers to this race as chu hun (逐魂) = 'chase-the-soul birds'. Perhaps these owl vessels were buried with the dead to ensure a safe passage to the spirit world.

The *yu* is covered with a greyish-brown patina. It must date at least from the period of Early Chou.

Height, plus lid, 5·8 inches.

Length across the mouth 3·9 inches. R. S. Jenyns.

68. BRONZES FROM THE EUMORFOPOULOS COLLECTION.

No. 5. *A Covered Ting, Late Chou or Early Han.*

THE covered three-footed cauldron or *ting* from the Eumorfopoulos Collection, illustrated on Pl. XXVIII, belongs to a class which according to Chinese tradition is the oldest of all the bronze

[1] M. Granet, *Danses et Légendes de la Chine ancienne*, pp. 515–37.

[2] *Shih Ching*, pt. iii, bk. iii, ode 10, Decade of T'ang, p. 561; (Legge, *Chinese Classics*), vol. iv, pt. ii; Pt. iv, bk. ii, Ode iii, Praise odes of Lu, p. 620; Pt. i, bk. xv, ode ii. Ode of Pin, p. 233; Pt. i, bk. ii, ode vi, Ode of Ch'in, p. 210.

XXVII. BRONZE *YU* FROM THE EUMORFOPOULOS COLLECTION

XXVIII. BRONZE *TING* FROM THE EUMORFOPOULOS COLLECTION

vessel forms. Their forerunners were the earthenware cauldrons which were one of the most ancient ceramic inventions. We find this form in the earliest Shang-Yin bronzes and it lingers on until the end of the Han epoch. Yetts remarks that the *ting* was used both as a ritual vessel and for cooking. He tells us that some were treasured, as an emblem of sovereignty, down to the end of the third century B.C. Countless variations of this vessel occur, for the *ting* changes its appearance with the centuries. By the last phase of the Chou culture (*c.* 400–221 B.C.) it had become squat, broad, low, and usually very heavy, with curved lip and 'bent-ear' handles. Both these last elements Professor Karlgren lists as innovations of this period and both can be seen in the *ting* under discussion.

This vessel is shaped like a circular box, standing on three diminutive and slightly curved legs, which scarcely seem to possess the strength to support its weight. From each side of the body, a little below the lip, projects a ring handle, and the cover possesses three fellow ring handles of the same size. Body and cover are impressed with broad bands of square rhomboids, massed in an intricate geometrical pattern, three bands to the cover and one to the body.

It must be remembered that there was a long transitional stage between the complete decay of Middle Chou motives and the rise of a new bronze culture, which has been associated with the 'Warring States'. While many of the Middle Chou elements were rejected, certain types of pattern were retained and several of the Shang-Yin motives were revived. Although the *ting* is almost certainly later than the last phase of the Chou period (Professor Yetts writing in 1929 remarked that the style of decoration is usually assigned to the Han (206 B.C. to A.D. 220): he adds 'probably former Han' (206 B.C. to A.D. 25)[1]), the squared rhomboid with which it is decorated would appear to be a revival in a modified form of the key fret of the Shang-Yin bronzes, but there is nothing to suggest any elements of the Middle Chou. It is very difficult to decide exactly when such a vessel was made. It might easily belong to that brief and strangely tantalizing period the Ch'in (221–206 B.C.), which was

[1] W. Perceval Yetts, *Catalogue of the Eumorfopoulos Collection*, vol. i, p. 53.

once such a fashionable attribution but has since fallen out of favour. At the latest it must date from the early part of the Han period (206 B.C. to A.D. 220).

The outside of both the body and the lid is covered with a beautiful green patina, blotched with deep indigo-blue and grass-green incrustations; while the inside of the vessel is flushed with hues which range from the deepest emerald green to prussian blue. It would be interesting to know how far it is possible to determine the date of a Chinese bronze either by the condition of the patina or by an analysis of the alloy of which it is made. Patina, beautiful though it may be, is often a snare and delusion, for it forms comparatively rapidly when bronzes are exposed to the elements; and it is probably most unwise to place any reliance on the condition of such a phenomenon. The difference in the constituents of the alloy in a bronze determine varieties in the depth and colour of the patina, and Chinese have recorded that the constituents of a *ting* should be four parts of copper to one part of tin, but unfortunately the *Kao Kung Chi* (考工記), a book probably written during the time of the 'Warring States', admits that bronzes of the earlier periods were not always made in strict conformity with the formulae prescribed in that work. Unless we can discover that different alloys were used at different periods, it would seem almost impossible to deduce anything about the age of any vessel from the condition of the patina with which it is covered, and it is scarcely more useful to make an analysis of the alloy of which it is made.

Height 6 inches.

Diameter across the mouth 6 inches. R. S. Jenyns.

69. PU-TAI HO-SHANG.

A GENEROUS gift from Messrs John Sparks has added to the Ceramic Collections a Chinese pottery figure which, besides being of considerable interest to connoisseurs, is likely to prove a great attraction for the general public (Pl. XXIX*a*).

Seated on a rectangular stand and little less than life-size, it portrays the rotund figure and genial features of Pu-tai Ho-shang, the jolly 'monk with the hempen bag'. It is not easy for us, whose religious

atmosphere is pervaded by solemnity, to realize that this Falstaffian figure can have been an object of veneration. Yet we are expressly told that it was made by order of devout persons and it was placed in a temple alongside other divinities.

Pu-tai Ho-shang was a late-comer in the Buddhist hierarchy. W. Anderson[1] says, 'he is generally understood to have been a Chinese priest of the tenth century, remembered for his fatness, his love of children, and especially for always carrying a large cloth bag, from which his name (*pu-tai*) is derived'. But, though late, he was by no means unimportant; for by some he was actually worshipped as an incarnation of Maitreya, the Buddhist Messiah; and when the number of Lohan (apostles of Buddha) was increased in China from sixteen to eighteen, the additional two were Pu-tai Ho-shang and Dharmatrata.

From the technical point of view the figure is a good example of Chinese ceramic sculpture. It is made of hard white pottery, and the smooth, pale buff surface of the extensive flesh areas is due to a dressing of finely levigated clay. The robe and accessories are coated with 'three-colour' glazes. The robe itself is yellow, but it is bordered by a ribbon of floral scrolls incised and coloured green, yellow, and aubergine. The bag which nestles under the right arm is green, and the stand with its openwork side panels and drapery is coloured a deep aubergine purple with details in green and yellow. On the right hand of the stand is incised an inscription in some twenty characters, which gives the figure a special interest for the connoisseur. Unfortunately repairs at this point have obliterated some of the characters and only a disjointed reading is now possible. But we are able to glean the following facts: the figure was made at the instance of a devotee and his wife, by an artisan whose name appears to be Liu, on a lucky day of the middle month of autumn in the second (or possibly twentieth) year of Ch'êng Hua (1465–87). Were it not for this inscription there is little doubt that the figure would have been dated about a century later.

Total height 3 ft. 10½ inches. R. L. H.

[1] *Catalogue of Japanese and Chinese Paintings in the British Museum*, p. 37, where the description is given under the name Ho-tei, the Japanese rendering of Pu-tai.

70. TWO CHINESE BRONZES.

THE Museum Collections have recently benefited by the gift of two important Chinese bronzes from the collections of the late Kenneth Kay, of Madras. Both of these are notable acquisitions. Perhaps the more interesting and certainly the more mysterious of these two is one which may have been used as either a lamp or censer (Pl. XXIX*b*). A figure of a man, standing on an oval base, with his feet apart, clasps in outstretched arms before his chest a holder from which rises a stem, which in turn supports a bulb, as large as the man himself. The figure is dressed in a winged cap and a long overcoat, tied by a sash in front. A short sword projecting from its scabbard is fastened to the left of his waist. He wears high boots and his hair is scraped downwards and forwards towards his ears. His features and the engraved ornament which covers his robe have been almost entirely obliterated by incrustation. The stem of the lamp or censer which he supports ends in a quatrefoil corolla, upon whose four leaves is balanced the hollow pear-like bulb, with an open funnel-shaped nozzle or socket, which may possibly be incomplete. The upper field of the bulb, surrounded by a raised thread, is undecorated; it looks as if it might have screwed into a cap or crown which is missing. The lower field is covered with a prickly ornamentation composed of hooked scrolls with projecting ribs on a hatched ground, but again the design is almost entirely obliterated by incrustation. There are four slits in the lower part of the body directly above the four quatrefoil leaves that support its base. From this it would appear unlikely that this piece could have been in use as a lamp in its present form; yet it is not generally believed that censers were in use in China at a very early date. The circular base is covered with ornament in an involved relief design of what appear to be tiger shapes and clouds, and there are pierced interstices.

Professor Plenderleith, who has examined this piece, states that the stem has been attached to the figure by a green resinous substance, and the bulb may well have been attached to the stem in the same manner. This raises the question—is the combination original or have the pieces been wedded artificially at a later date? There is no

a *b*

XXIX. *a*, POTTERY PU-TAI HO-SHANG. *b*, BRONZE LAMP OR CENSER

a

b

XXX. *a*, CHINESE BRONZE HORSE
b, SYRIAN POTTERY BOWL

doubt from the style and decoration that all parts of this bronze are equally old, and they were probably excavated from the same tomb; but whether they were actually meant to be assembled as they are is an entirely different question. This bronze is said to have come from a tomb at Loyang. Its style dates it to the latter part of the Chou (*c.* 481–221 B.C.).

The second bronze, a model of a standing horse (Plate XXX*a*), need not detain us so long. The neck and head of the animal are small in proportion to the body; the fetlocks large and the hind quarters squat and heavy. Both mane and tail are clipped, and the end of the latter has been plaited in a knot. But the most curious feature is the hide, which has been modelled in quilted folds that suggest muscular development. The whole is covered with the remains of a deep azure-blue patina. Professor Yetts dates the bronze to about 200 B.C. In modelling it is not unlike a stone horse standing over a fallen enemy at the tomb of General Ho Ch'u-ping which still stands to-day to the north-west of Hsien-yang in Shensi. This general died in 117 B.C.

Height of figure 10 inches.
Length of horse 6·7 inches.

R. S. JENYNS.

71. THE LATER AL MINA POTTERY.

THE excavations conducted by Sir Leonard Woolley in 1936 at Al Mina in Northern Syria threw up *en passant* a number of relatively late objects, which, though merely by-products of the main operations, are nevertheless welcome additions to our Near-Eastern Ceramic Collections. One or two pieces of Byzantine pottery—a lamp ornamented with a cross and a fragment of a bowl with a bearded human head in relief—are of sixth- or seventh-century date, while there is a considerable quantity of early Islamic pottery and glass not unlike that found on the ninth-century site of Samarra. The latter include a lovely bowl of buff pottery, with thick white glaze and elegant foliate form, both of which obviously imitate imported Chinese T'ang porcelain: besides specimens of pottery with splashed and mottled glazes which are equally of T'ang derivation.

Another group, of which two fine bowls are the best specimens, must be assigned to a period some four centuries later. It is characterized by a red earthenware body faced with white slip through which the decorative designs are scratched with a point, colours in the form of green, brownish-yellow, and manganese purple being dabbed on in patches and the whole covered with a transparent lead glaze. This is a type of graffito ware hitherto chiefly found in Cyprus and for that reason labelled Cypriot pottery. Its value lies in the quality of the decorative designs, and those on the Al Mina bowls are of considerable merit. One of them presents a lion-like creature with a human head adorned with a crown of papal aspect, possibly, as Sir Leonard suggests, an attempt to depict one of the beasts of the Apocalypse. On the other bowl (Pl. XXX*b*) is a griffin with formal foliage in the spaces, the colours being green and brownish yellow on a cream ground. The drawing on both is delightfully spirited; and as these Al Mina bowls show a general superiority in workmanship to any of the analogous Cypriot pottery we are disposed to regard the latter as an importation from Syria. The diameter of the griffin bowl is 8·3 inches. R. L. H.

72. EARLY SCULPTURES FROM IRAQ.

THE generous assistance of the National Art-Collections Fund has secured for the Museum some unusual and important examples of Sumerian and early Babylonian sculpture.

The earliest in date is a grey granite vase (Pl. XXXI*a*), egg-shaped, with the base slightly flattened. The rim is broken off and two holes have been bored through the shoulder, apparently for suspension. The present maximum height is $5\frac{1}{4}$ inches, 13·3 cm.; the maximum diameter is $3\frac{1}{4}$ inches, 8·3 cm.; and the average thickness less than $\frac{1}{4}$ inch, 6 cm. For $\frac{1}{4}$ inch above the base the surface is plain; above this are three rows of round-topped leaf-like decoration, of the kind often used to represent mountains. The circumference at the centre is divided between two groups, each consisting of a lion attacking a bull. The lion rears up, with tail erect, to tear with both front paws the back and right hind leg of the bull, which stands passively enduring. The heads of both animals are turned outwards and carved

in the round, the rest is in low relief. The heavy manes of the lions which cover the fore parts and run under the bellies are lightly incised.

The theme and carving of the relief show that this vase is closely connected with a limestone libation vase now in the Baghdad Museum, found together with a mass of objects in the stratum numbered III at Erech,[1] though it differs in shape and material. The libation vase has a shoulder, a spout, and two lions carved in the round standing on either side of the spout; the comparison with the grey vase depends on the low relief round the body of the vessel. There are differences worth noting. Thus, in the grouping, the libation vase from Erech shows the two bulls facing one another, head to head, and in the carving the manes of the lions are left smooth, while there is only one row of leaf ornament.[2] There are several fragments of the same type from Erech already in this Museum[3]; the class represents in type an intermediate step between the vases carved in the round and those carved uniformly in low relief. The treatment of the body by division into masses is also found in work in the round,[4] but the apparent foreshortening of the lion's body is remarkable and unparalleled in other scenes, whether it be intentional or not. The date seems to be precisely fixed by the find at Erech to the period of the polychrome burnished pottery called 'Jamdat Nasr' ware, before the archaic Sumerian period. The specimen at Baghdad has been regarded as decadent in style and workmanship when compared with earlier work, but the present example in a hard stone has great merits.

The steatite bowl, Pll. XXXI*b* and XXXII, is 7 inches, 17·7 cm., in diameter, 4½ inches, 11·4 cm., high; the average thickness about

[1] E. Heinrich, *Kleinfunde aus den archaischen Schichten in Uruk*, Berlin, 1936, Tafeln 22–3, S. 35.

[2] Interpreted by E. Heinrich as signifying falling leaves. But the decoration occurs on a vase from Aqrab (*Illustrated London News*, 12 September 1936, p. 434, figs. 14 and 15) where this interpretation is impossible, and the view that mountains are intended equally improbable.

[3] H. R. Hall, *Babylonian and Assyrian Sculpture in the British Museum*, Paris, 1928, plate II, no. 1, plate III, no. 1.

[4] Ibid., plate VII, 1, 2.

¼ inch, 6 cm. There is a small break in the rim and two holes in the lower part run along the line of a crack in the stone. The inside is plain. The continuous low relief on the outside breaks up into separable groups.

A man with hair falling behind his shoulders, in profile facing right, the upper body full-face, naked, wearing a scalloped skirt folded into a roll round the waist, grasps two spotted snakes with sinuous coils. Below, two recumbent animals with heads turned back and tails erect—in the manner of the lions on the vase previously described—are not certainly identified; perhaps lionesses are intended. Before the face of the man is the star of Ishtar, and to the right of the scene a scorpion, certainly the astral symbol.

To the right, a vulture and a lion attack from above a prostrate bull, which attempts to fight them off with his legs. Behind the lion rise three ears of corn or other vegetation. Below the hind quarters of the animal is a palm-tree; the lower foliage bends downwards, above the branches sprout and bunches of dates hang down, tempting small bears squatting in a characteristic attitude. To fill an empty space an ear of corn is inserted, above which lies an animal, the head now broken away, perhaps a dog or jackal, an astral symbol.

Again to the right is an antithetical scene. A human figure with three locks of hair, one of which flies backwards as if blown by a gale, the face in profile to right, the upper body full-face, naked, waist to knees covered by a short skirt, kneels on the ground above two Brahmani or Indian humped bulls, the sex of which is strongly marked. Through the hands of the human figure flow sinuous lines representing water, which turn horizontally and then fall behind the bulls' muzzles. Empty spaces are occupied by ears of corn, vegetation, and the star of Ishtar. One line, running from an ear of corn to a serpent, seems to be inserted without any representational value but simply to balance the flying lock.

Fragments of similar steatite pots have been found at Ur[1] and at Khafaji,[2] the one at Ur dated by its inscription to the reign of Rimush,

[1] *Antiquaries Journal*, vol. iii, plate xxxiii, u 231, p. 331.

[2] H. Frankfort, *Fourth Preliminary Report of the Iraq Expedition* (*Oriental Institute Communications no. 19*), Chicago, 1935, pp. 48–9, figs. 54–7.

a *b*

XXXI. *a*, SUMERIAN GRANITE VASE. *b*, STEATITE BOWL

XXXII. DECORATION OF SUMERIAN STEATITE BOWL

about 2500 B.C., the others by their archaeological context to the preceding Early Dynastic period. But the closest analogy to the present example is to be found on a fragment from Aqrab,[1] excavated in a temple of the Early Dynastic period. The present example is not likely to be later than the early part of the Agade period, about 2500 B.C., and it may be earlier. The grouping has much in common with the style of the seals of the Agade dynasty.

Apart from its exceptional merit as a work of art, the bowl is of interest from the historical point of view. Firstly, the appearance of Indian bulls[2] on an unquestionably local piece of work shows that the close trade connexions known to have existed about this period led to an interchange of ideas too, especially religious ideas. Secondly, the marked astral symbolism, which also appears on the Aqrab[3] fragments, is important, because ordinarily Early Dynastic monuments show no such symbols, whereas they appear on seals of the early Indian type in some profusion, and in the same obscure connexion as on the vase. Thus there is a palm-tree on both types, or the star by the head on the vase becomes a star in place of a head on a seal.[4] There is at present nothing improbable in the hypothesis that astral symbolism came into Sumer late in the Early Dynastic period, through contact with the ancient civilization of India. Finally there is some interest in noting that this elaborate set of themes seems to represent different parts of a ritual which incorporated several acts; the connexion of water, bulls, snakes, vegetation, points to a rain-making ritual.[5]

The copper or bronze figure of a naked woman holding a bottle, Pl. XXXIII*a*, is remarkable because such figures are only found on clay plaques. The height from the soles of the feet to the crown of the head is $5\frac{3}{4}$ inches, 14·5 cm.; the dowel beneath the feet, for

[1] H. Frankfort in *Illustrated London News*, 12 September 1936, p. 434, figs. 10 and 12.

[2] These are distinguishable from the humped cattle on other Sumerian objects and closely resemble bulls on early Indian seals.

[3] This name means 'scorpion'; it is curious that the comparatively rare symbol of the scorpion should appear on two vases from the site.

[4] C. J. Gadd, 'Seals of Ancient Indian Style at Ur', in *Proceedings of the British Academy*, vol. xviii, pp. 20–1.

[5] For rain-making ceremonies involving these elements see A. M. Hocart, *Kings and Councillors*, Cairo, 1936, p. 56.

insertion in a pedestal, measures $\frac{3}{4}$ inch, 2·2 cm. The tips of the fingers of the right hand and the head of the *uraeus* are broken off; the surface has been made up or held together in places with wax, possibly poured on when the object was found. Breaks in the arms, the neck of the pot, ankles, and dowel have been repaired with solder. The general condition is good. The treatment of the hair is unusual. The back hair is held in a net bag and stiffened to rise vertically in the manner of the archaic period, while the two locks falling in front of the ears are common both in archaic and late Sumerian times; but the two curls plastered forwards on the cheeks are not otherwise known. The ornament on the forehead, the top of which is damaged, was perhaps attached to a band now obscured by oxidization; it closely resembles an Egyptian *uraeus* and is to be compared with a similar ornament on a few cylinder seals, of Syrian style.[1] The hips and breasts are slightly exaggerated in proportion, as is not uncommon with nude female figures of earlier periods. The date lies between the time of the Third Dynasty of Ur and the Dynasty of Larsa, that is between 2300 and 2000 B.C., but there is no positive evidence and no exact parallel.

The copper or bronze figure of a goat kneeling on a four-legged stand, Pl. XXXIII*b*, is probably a companion piece both as to provenance and date. The maximum height is $3\frac{1}{2}$ inches, less than 9 cm., the length of the base $2\frac{1}{4}$ inches, 5·7 cm. The tip of one horn is lost, and one leg of the stand has been repaired. The imitation of animal legs for pieces of furniture was common, but has a particular appropriateness on an offering-table.

The lion on a clay plaque (Pl. XXXIII*c*), which measures 6 inches, 15·2 cm., by $3\frac{1}{8}$ inches, 8 cm., presents stylistic peculiarities most like a lion figure on a similar plaque from Ishchali,[2] dating from the time

[1] H. von der Osten, *Ancient Oriental Seals in the collection of Mr. E. T. Newell* (Oriental Institute Publications, vol. xxii), Chicago, 1934, nos. 308, 319, p. 136 and plates XXII and XXIII; De Clercq collection, no. 641; *Syria*, vol. xiii, pl. XI, from Ras Shamra; *B.M.Q.*, vol. i, p. 95 and plate LIV *a*, is probably to be compared, as the interpretation of the ornament there as a piece of dishevelled hair, or even as a side-lock, runs counter to the canons of ancient art.

[2] H. Frankfort, *Fifth Preliminary Report of the Iraq Expedition* (Oriental Institute Communications, no. 20), Chicago, 1936, p. 94, fig. 72 *d*.

a

d

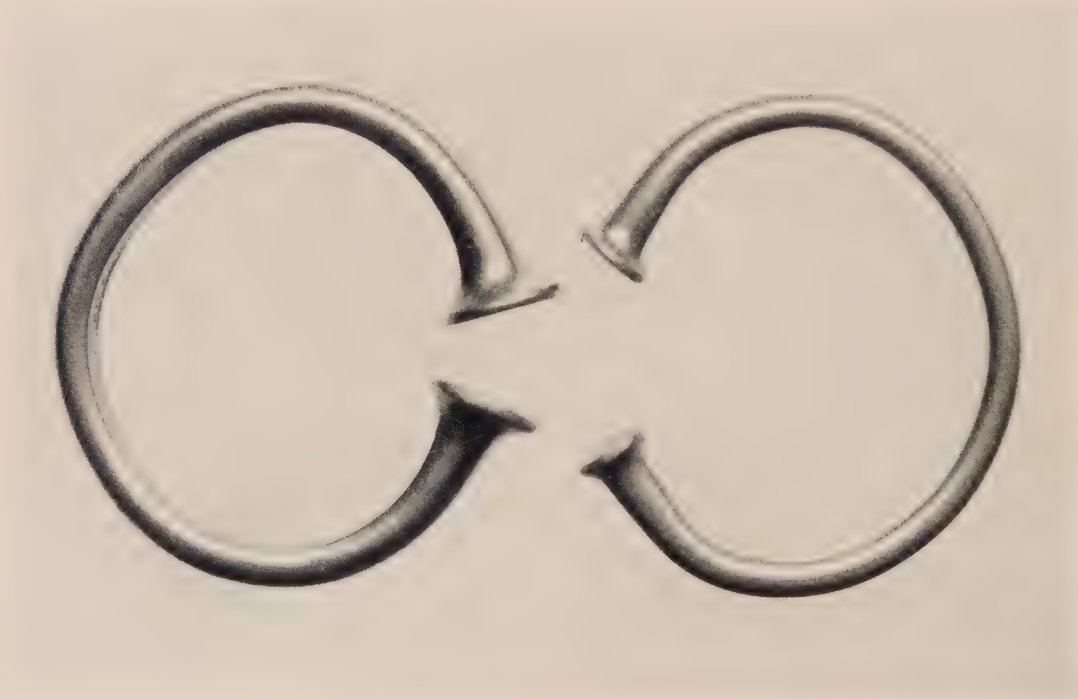
b

c

XXXIII. *a*, *b*, EARLY BABYLONIAN BRONZE FIGURES
c, *d*, BABYLONIAN TERRACOTTA PLAQUES

a

b



c

XXXIV. *a*, *b*, PERSIAN SILVER ARMLET AND DETAIL. *c*, GOLD BRACELETS, BRITISH BRONZE AGE

of the First Dynasty of Babylon, about 1900 B.C. On both plaques there is a curious projection of the mane at the back, and an extension in an elaborate fringe over or under the belly. In the present instance there is also elaborate musculature, resulting in errors of proportion, which anticipates the much later Assyrian style.

The other plaque, Pl. XXXIII*d*, is said to have been found at the same site as the first; apart from this statement there is no evidence for dating an object quite unlike any plaque yet published. It is 5 inches, 12·7 cm., long and $3\frac{1}{2}$ inches, 8·9 cm., high; the right-hand side is damaged so that the hind part and legs of the wild boar are lost. A monkey sits in a cypress (?) tree with a crooked trunk, on the lower part of which a bowman, facing right, wearing a leather cap with neck protection and a short skirt reaching to the knee, places his left foot while taking aim with bow and arrow at the monkey. Behind the bowman is a server, tendering arrows. On the right a wild boar snuffles at the root of a tree. The scene appears to be an illustration of a legend used for magical purposes, since all these clay plaques seem to have been buried in walls or floors as apotropaic. If this plaque is indeed of the same date as the lion plaque, about 1900 B.C., it is very important evidence for the art of a period as yet little known, especially for pictorial composition.

In past years the National Art-Collections Fund has presented the little archaic figure of a woman, No. 116666, and the magnificent trough with low relief, No. 120000, and assisted to a very large extent in the purchase of the life-size statue, No. 122910. The collection of Sumerian and early Babylonian sculpture, much strengthened by the new acquisitions, is thus very largely due to the interest of the Fund. SIDNEY SMITH.

73. THREE PERSIAN ARMLETS.

THE Department of Egyptian and Assyrian Antiquities is indebted to Professor Paul Jacobsthal of Christ Church, Oxford, for the gift of two complete Persian armlets, and three fragments of another. The latter is numbered 129001; two of the fragments join, and the whole object when complete must have had a width of about $3\frac{1}{2}$ inches. The plain tubular hoop, of thin silver, is finished

at both ends by rams' heads joined to the hoop by collars ornamented with a double row of small bosses. The heads are rather long and narrow, and the horns curve up under the eyes and in front of them. The other two armlets (128999, 129000) are a good deal larger, having an extreme width of about $4\frac{7}{8}$ inches (Pl. XXXIV *a* and *b*). Their patina suggests bronze, but in fact the material both of the tubular hoops and of the heads is silver with a large alloy of copper. As before, rams' heads form the ends, and are united to the hoop by similar collars with double rows of bosses; the horns curve forward and end with a sharp curl under the eyes. On either side of the face, just in front of this curl, there is a pronounced conical boss. It should be added that partial cleaning reveals on the heads a decoration of lightly punched dots. But the most curious feature of these armlets is the arrangement for opening the ring, so as to place the ornament upon the arm. Between the two heads there is a hinge-like fastening clipped to the noses on either side, and a section, about one-quarter of the whole circumference, is movable, the other end of it being tapered so as to fit inside the longer part of the tube, where it is kept in place by a pin traversing the two sections. This pin is a doubled strip of metal fitted with a head, and is secured from loss by a narrow bridge on the surface of the tube, which prevents it from being drawn right out. On one armlet there is a fragment of ancient textile fabric adhering to the surface.

Armlets like these, with the ends of the hoop in the form of animal heads, are characteristic of the Achaemenid period in Persia (fifth or fourth centuries B.C.), to which the style of the heads also belongs. But the removable section and the elaborate fastening arrangement of the two larger armlets are at present quite unexampled among the known metal-work of that time, and reveal, if the dating is correct, an unexpectedly early use of these technical devices. C. J. GADD.

74. SELSEY TREASURE TROVE.

THE two gold bracelets illustrated full size on Pl. XXXIV*c* probably belonged to a hoard buried in the low cliff on the west side of Selsey Bill, as they were found on the same part of West Beach opposite the south end of Warner Road, and about 1,500

yards south-east of the site marked on the 6-in. Ordnance map where ancient British coins were found in 1866. The second discovery was made in February 1937 by a local fisherman and became the subject of a coroner's inquest. Since it was desirable to keep the two together, as varieties of one type, the purchase was sanctioned and the finder received the full market value. The heavier specimen came to light in 1925 and was noticed in the first volume of the *Quarterly*, p. 14; but is reproduced (on the left) for comparison. Its weight is 2,227 grains Troy (144·29 grammes), which has no obvious connexion with 1,210 grains (78·43 grammes), the later find being about 2 oz. lighter, of 21-carat gold. The terminals are buffer-shaped as before, but the section of the loop is oval, without any internal flattening. A certain resemblance in shape to the manillas used as currency in Nigeria suggests that gold was shaped to be carried on the arm (the ends can be opened and closed with some difficulty), and used as a medium of exchange; but if so, a weight system would be expected. Useful parallels are afforded by two hoards of bracelets from Bexley, Kent, acquired as Treasure Trove in 1906 and 1907; and the weights given in the *Victoria History*, vol. 1, p. 338, show a grouping round 750, 375, 187·5 grains and 2,100, 1,050 grains respectively. There seems to be no common standard, but a local or temporary system might be revealed by further finds at Selsey or elsewhere in Britain. The type was common towards the end of our Bronze Age, about ninth century B.C.

R. A. SMITH.

75. GREEK COINS.

THE Department of Coins and Medals has received a gift of seven fine Greek coins from Mr H. C. Hoskier, among them tetradrachms of Agrigentum, Syracuse, the Chalcidian League, and Cyzicus. The tetradrachm of Agrigentum (Pl. XXXV*a*, no. 1), struck about 450 B.C., and fresh from the mint, shows the eagle and the crab, both badges of the city, on which a rare and curious refinement of the engraver has turned the markings on the crab's shell into the semblance of a face. The general effect is that of the facing Gorgon's head, and it may have a similar apotropaic significance.

The tetradrachm of Syracuse (Plate, no. 2) was struck about 440 B.C. Its types are the usual racing chariot on the obverse, with Victory flying to crown the winning team; and on the reverse a fine if somewhat severe head of Arethusa, her hair completely swathed in a saccus. The second tetradrachm purporting to be of Syracuse (Plate, no. 3) was not in fact made in the Syracusan mint though it bears the inscription 'Syracossa'. This irregular legend and its curious style place the coin in a little group of similar pieces made in imitation of Syracusan currency in the third quarter of the fifth century, somewhere in Western Sicily, probably at Panormus, by Carthaginian settlers. It is therefore among the first of the long line of Siculo-Punic imitations of Greek coins, and one of the earliest pieces of coined money made by the Semitic peoples of the West. The tetradrachm of the Chalcidian League (Plate, no. 4), with the lovely head of Apollo, and his lyre on the reverse, was struck at Olynthus in the early fourth century. The tetradrachm of Cyzicus (Plate, no. 5), contemporary with Alexander the Great, has a striking head of Persephone the Saviour, inscribed 'Soteira'. The goddess, whose features are full of character, is veiled and wears a wreath of corn-ears. On the reverse is a strongly stylized lion's head accompanied by a tunny-fish, the immemorial badge of the city, and a helmet, the badge of the issuing official.

E. S. G. Robinson.

76. ITALIAN RENAISSANCE MEDALS.

IN memory of Mr Henry Oppenheimer, a member of its Executive Committee from 1907 to 1930, the National Art-Collections Fund has presented to the Museum a very fine specimen, formerly in the Oppenheimer Collection, of the medal of the Italian artist Giovanni Bellini by the medallist Gambello. The obverse bears the bust of the subject to left and the legend JOANNES BELLINVS VENET(us) PICTOR(um) OP(timus). The reverse is an owl with the inscription VIRTUTIS ET INGENII, of which the bird is the emblem, and the artist's signature. (Pl. XXXV*b*.)

Two other medals from the Oppenheimer Collection have been presented by Mr C. S. Gulbenkian. These are a silver medal by

a

b

XXXV. *a*, GREEK SILVER COINS. *b*, MEDAL OF GIOVANNI BELLINI BY GAMBELLO

an unknown artist of Giovanni Gonzaga, marquis of Mantua, and a bronze medal by Lysippus 'the Younger' of the Roman humanist Martinus Philethicus of about 1480. J. ALLAN.

77. ARCHIVES OF THE STAFFORD FAMILY.

THE muniments of few families of the fifteenth and early sixteenth centuries can have contained more illuminating material for the history of that period than those of the Staffords who became Dukes of Buckingham 'with special precedence before all Dukes who might thenceforward be created except descendants of the King's body'. But it is not surprising that their chequered careers—the eldest representative of each of four generations came to a violent end, two in battle during the Wars of the Roses, two on the scaffold following attainder—have resulted in the loss of many of their archives and the wide scattering of what has escaped destruction. Of surviving records some are in the possession of Lord Bagot at Blithfield House; others have found their way to the Public Record Office, while a number already in the British Museum testify, by the variety of the sources whence they have been acquired, to the extent of the dispersal.

Recently the Farnborough Fund has enabled the Department of Manuscripts to add to its collections some thirty court-rolls and compotus-rolls (Egerton Rolls 2181–2210) which in diverse ways illustrate the great power and wide possessions of the family. The earliest in date is a long compotus-roll of some of the lands, mainly in Essex, of Edmund, Earl of Stafford, and of Anne his widow, 1402–3, which contains among the items of expenditure an allowance for the cost of the return to the Chancery of a writ *de diem clausit extremum* on the death of the Earl, slain at the Battle of Shrewsbury 21 July 1403.

The great power of this family, however, rested largely on their almost regal privileges and authority as Lords Marchers. All of the great lordships on the Welsh border in their possession during this period, except when attainder or the minority of an heir restored them to the Crown—the lordships of Brecon including Hay, Caus including Hope, and Newport with Wentllooge and Machen—are

represented in this new acquisition. The judicial powers which these estates carried with them are well illustrated in a roll of the Great Sessions of the Eyre of the lordship of Newport 'held at the gate of the castle of Newport', 1503. From a copy of a commission of oyer and terminer of the 1st Duke to his itinerant justices copied at the beginning, we see his jurisdiction extending to felonies and pleas of the Crown, and his prerogatives including rights to waifs and strays, treasure-trove, wreck of sea, and other regalities. From a number of compotus-rolls, on the other hand, we are reminded that the administration of justice and the keeping of the peace in these hot-beds of lawlessness could have been no easy matter. The disorder which was always smouldering on the border had been greatly intensified during the Wars of the Roses, for it was here that the power of the two claimants to the throne chiefly lay. Many entries give vivid pictures of the strife and feuds, the murders, rapine, and almost continual warfare which existed. In 1465 the rents and services of customary tenants in the Forest of Hayes in the Lordship of Caus, the yearly ploughings, and their summer and autumn works yielded nothing, because their holdings had been 'totally laid waste and destroyed by the rebellion of the Welsh'. The farm of a boat used for the common fishing is equally profitless as the lessee has been 'so threatened with loss of life and mutilation of limb that he dare not take it up'. The repetition of these two entries in almost identical words in the accounts of 1494 and 1517 proves that the effects were far from temporary. In 1494, again, the farm of the agistment and perquisites of the forest-court of Hayes had to be reduced 'for want of a better farmer' because 'all tenants and residents near by go in such fear of their lives on account of robberies and rebellions in the parts of Wales adjoining that they dare not feed nor keep so many animals there as formerly'. In Brecon, in 1485–6 (the date is significant), several houses adjacent to the walls of the town yield no rent, as they have been pulled down and the land dug up in order to enlarge the ditch for the greater security of the town; others have been burnt down during the rebellion. Among items of expenditure in the same year is a sum for the replacement of an old Breviary stolen from the Exchequer of the lordship, where it was

used for administering oaths, and another for the purchase of 15 lb. of gunpowder for protecting the castle from the rebels.

Of the remaining rolls perhaps the most interesting are two detailed accounts of the household of the 1st Duke of Buckingham. The earlier in date, 17 October 1438 to 5 October 1439, covers the period of his journey from London to Calais as one of the commissioners who took part in the abortive negotiations for a peace with France. Thither he sailed (26 June 1439) from Sandwich, as we learn from the roll, on a ship called *le Swan*, for the victualling of which eleven oxen were delivered to the Treasurer of his Great Household. The second roll (1454–5) saw the outbreak of the Wars of the Roses and the first Battle of St Albans, where the Duke was wounded. Payments for visits to the fairs of Coventry, Ely, and Sturbridge, for the driving of 300 sheep from Maxstoke in Warwickshire, oxen from Thornbury in Gloucestershire, and deer from Tonbridge, all to Writtle in Essex—no mean adventure amid the disorders of that year, for freightage of salt fish from Hull, for journeys of the Treasurer to Wells, Blakeney, and Wiveton on the Norfolk coast, also in search of fish, are only a few of the interesting items which give a picture of the remarkable activity and elaborate financial administrative organization necessary to provide for the needs of one of the several households of the family. B. Schofield.

78. ACQUISITIONS AT THE OPPENHEIMER SALE.

WITH the help of the National Art-Collections Fund and a grant made by the Trustees from the reserve fund the Department of Prints and Drawings was able to make some important acquisitions at the Oppenheimer Sale, in spite of the fact that prices ruled so high. Each of the three drawings presented by the Fund is notable, but the most important is the small drawing of the *Crucifixion with Saints* by Fra Filippo Lippi (lot 115) (Pl. XXXVI).

This exquisite little composition is remarkable for the tenderness and delicacy of its line. It is one of the very few drawings in pen and ink which can be attributed with confidence to the artist. It belonged successively to Charles Rogers, to an unidentified collector of the name of Hodges, to James Wadmore, and to the late

Professor William Bateson, at whose sale in 1929 it was bought for Mr Oppenheimer. It was first published by Bernhard Berenson as Filippo Lippi in *Old Master Drawings* (Vol. VII (1932), pp. 16 ff.). His attribution was based on the character of the composition with its attendant saints arranged round the Cross in a circle and on the resemblance in the drawing to the one absolutely authenticated pen sketch by the artist, a minute drawing in the Florentine Archives accompanying and explaining an autograph letter of 1457. Berenson would date it some 12 or 15 years later and connect it with the two lunettes in the National Gallery and the Alessandri Morgan triptych. The drawing of the *Head of a Bearded Man* by Cima da Conegliano (lot 66) is not only an impressive work of art, though damaged by being silhouetted, but also an important document (Pl. XXXVII*a*). It is the study for the head of St Jerome in the *Madonna del Arancio* in the Venice Academy, painted about 1496 for the church of S. Chiara at Murano. It is of the same size as the head in the picture, was no doubt used as a cartoon and silhouetted as a result of the injury it had suffered by having the outlines pricked for transfer. It was in the Sunderland Collection, the contents of which are stated to have come from the Buonfiglio Collection at Bologna later acquired by the Sagredo family at Venice and brought to England by the English consul at Leghorn, Robert Udney: then in the collection of J. P. Heseltine, a large number of whose drawings passed into that of Henry Oppenheimer. It was published by the late Baron von Hadeln in his *Venezianische Zeichnungen des Quattrocento*, Tafel 74, and exhibited at the Italian Exhibition at Burlington House in 1930. The third drawing presented by the National Art-Collections Fund is the magnificent *Woodland Landscape* in body colour on blue paper by Van Dyck (lot 236), one of a group of such drawings of which the British Museum already possesses three examples (Nos. 36 and 87 of Hind's Catalogue and a third oblong landscape which was acquired a few years ago and discussed in this *Quarterly*, Vol. VII, p. 63). There is every reason to suppose that this drawing, like the others of the same character, was made in England. They have a special interest for the national collection from this point of view and as the starting-point of English land-

XXXVI. DRAWING BY FRA FILIPPO LIPPI, FROM THE OPPENHEIMER COLLECTION

a *b*

XXXVII. DRAWINGS FROM THE OPPENHEIMER COLLECTION
a, BY CIMA DA CONEGLIANO. *b*, BY NICOLAS NEUFCHATEL

scape. One sees in this drawing in particular something of the *Stimmung* and the feathery foliage which Gainsborough was to make so peculiarly his own.

Of the drawings acquired by the Museum from its own funds those of the Italian school were the most numerous and the most important. A dainty little composition study for a '*Noli me tangere*' attributed to Mariotto Albertinelli (lot 14), if actually by this follower of Fra Bartolommeo, fills a gap in the collection. It is clearly connected with the painting of the subject by Fra Bartolommeo in the Louvre, and there are other drawings in the Uffizi and the Louvre by him with much the same motive (von der Gabelentz 131 and 484 and 377). The attribution to Albertinelli was accepted by this authority but was doubted by Berenson. The impressive study (in pen and wash on tinted blue paper heightened with white) of a *Sleeping Warrior* is one of the best-authenticated drawings by Paris Bordone (lot 37), an artist not previously represented in the Department. The figure appears to be a study for a sleeping soldier in a *Resurrection*, though no such picture by Bordone is known to survive. It was reproduced by Hadeln, *Venezianische Zeichnungen der Hochrenaissance*, Tafel 64, and was exhibited at Burlington House in 1930. A sheet drawn on both sides by Polidoro da Caravaggio (lot 148) is the counterpart of one already in the Museum. The two drawings, which probably formed part of a sketch-book, had been together in a variety of famous collections and were separated at the sale in 1918 of the drawings of Sir E. J. Poynter to be happily reunited. Among the mass of drawings which go under the name of Polidoro and reproduce compositions of that artist these sheets are outstanding as being certainly original drawings from his hand. This is clear from a comparison of their style with the authenticated fragments of the sketch-book in the Berlin Kunstgewerbemuseum. The present sheet has various studies for a triptych with the Transfiguration, possibly notes for a picture of that subject which is recorded as having existed in Messina in the church of the Benedictines. Two drawings attributed to another Raphael-follower, Giovanni da Udine (lot 200 A and B), are welcome additions of a minor character. There is a panel of ornament in the grotesque style,

which came like the Polidoro from the Poynter collection and, like it, was separated then from a companion drawing presented to the Department by Sir Otto Beit in 1918. The second is a coloured drawing of a pheasant, a type of drawing for which Giovanni da Udine was particularly distinguished, but of which no example was in the Department. The *Crucifixion with Saints* (lot 208) is an important work by Timoteo Viti. It is drawn in black chalk and the outlines are pricked, so that it was most probably used as a cartoon, although the work for which it served in this way is not apparently known. Another drawing of extraordinary distinction is the study of a nude man with a wildly foreshortened arm, a particularly brilliant and characteristic example of Pontormo, an artist none too well represented in the Department. It has on the *verso* a study of two monks for figures in the background of the Supper at Emmaus in the Florence Academy. Vasari refers to the vividness of the portraits in the picture for which this drawing is a study.

A little drawing of some interest, particularly in connexion with the work of the niellists in which the Department is so rich, is the frieze of marine deities attributed with great probability to the Bolognese Jacopo Ripanda (lot 161). It is certainly by the same hand and belongs to the same series as the so-called sketch-book at Lille formerly attributed to Jacopo Francia and of which there is another fragment in the Corsini Gallery at Rome. One of the very few drawings which can be given with confidence to any Italian medallist of the fifteenth century, except Pisanello, is the small sheet of studies of two heads in profile by Sperandio (lot 179). This formed part of a larger sheet, and the other portion, from which it was divided by a dealer in the last century, is in the collection of Mr Walter Gay in Paris. Sir George Hill published the two fragments in an article in the *Burlington Magazine* (Vol. XVI, p. 24) and showed convincingly by comparison with Sperandio's medal of Antonio Sarzanella de Manfredi that they must be Sperandio's work.

An attractive and culturally interesting drawing is that anciently attributed to Pordenone, but which is more probably the work of Girolamo Romanino (lot 151). It represents a struggle between children on a bridge and is some sort of parody of the fight which

took place annually in Venice on the Ponte dei Pugni at St. Barnaba between the rival Sestieri of the Nicoletti and the Castellani. It was in the collection of P. J. Mariette (with his mount), the Comte de Fries, W. Russell, and J. P. Heseltine.

Of Italian drawings of a later date than the sixteenth century much the most attractive purchase was the view of farm buildings by G. B. Tiepolo (lot 184) (Pl. XXXVIII*a*), a superlatively brilliant study which goes some way towards making up the representation of this artist in the Department to the proportion to which his eminence entitles him. The drawing by Marco Ricci of a woman in prayer before a shrine (lot 159) is authenticated by an etching and is one of the rare figure-studies by an artist who is chiefly known for his landscape. The two drawings attributed to Giacomo Cavedone for the great altar-piece of the Madonna and Child with Saints Eligius and Petronius in the Bologna Pinacoteca are more probably copies by some able Venetian artist of the *settecento* than original studies by Cavedone, whose style of drawing is markedly different.

Besides the Van Dyck landscape already described the most important non-Italian drawing acquired was the fine head of a bearded man by Nicolas Neufchatel (called Lucidel) (lot 398) (Pl. XXXVII*b*). This was first published and attributed to the artist by K. T. Parker in *Old Master Drawings*, I (1927), p. 54. The attribution rests on a convincing similarity of presentment to the painted portraits of Neufchatel, not to its correspondence with any known work. There was no drawing attributed to this portrait-painter in the Department: indeed there is no other which has a really good claim to authenticity. The drawing of a toper with an old attribution to Egbert van Heemskerk has been recently attributed by Gerson to Philips de Koninck, and this name was accepted in the Sale catalogue. The drawing attributed to Van Dyck (lot 320) of a man on horseback carrying an urn or gourd, followed by a flock of sheep and goats and a cow with a shepherd preceded by a dog, is a puzzling proposition. It has on the back of the mount the following inscription in an early nineteenth-century hand: 'Vandyk thought so by Mr West. It was a favorite drawing of Gainsborough's.' The affinity with Gainsborough's style is obvious, but it is certainly a seventeenth-century

drawing with many points of resemblance to Van Dyck. The feeling, however, and the compositional formula make such an attribution seem impossible. The noble steed, so clearly above its work, is, I may add, an almost exact repetition of Charles I's charger in the great Windsor picture; only the position of the head is slightly altered. Could it have been Van Dyck and could Gainsborough have 'improved' it by the addition of the Indian-ink wash, or is it by some completely different artist like, say, Gonsalez Coques or Wouwerman or even Berchem?

Among the remaining drawings may be mentioned a fine still life by Huet (lot 432), an atmospheric landscape by Corot, and finally the magnificent drawing of a bridge by Alexander Cozens (Pl. XXXVIII*b*) (lot 452), done in characteristic style on very thin oiled paper with the brush and black. This is well known from the facsimile issued by the Vasari Society (2nd Series, II, Pl. 20) and ranks very high among drawings by this artist. A. E. Popham.

79. HOGARTH'S PORTRAIT OF JOHN WILKES.

AN important addition to the already fine series of drawings by Hogarth in the Print Room is the vigorous sketch of John Wilkes, reproduced as Pl. XXXIX*b*. It is executed in pen and ink over pencil, the outlines being incised for transfer, on a sheet of paper measuring $14 \times 8\frac{1}{2}$ inches, at the foot of which is an inscription beginning *'John Wilkes Esq^r drawn from the life*. . . . The rest of this inscription is more or less illegible, but in all probability it continued as the lettering on Hogarth's celebrated etching of Wilkes (Pl. XXXIX*a*), published on 16 May 1763, for which, of course, the present drawing will be recognized as the original design. This etching was the immediate outcome of the artist's quarrel with the Editor of the *North Briton*, the circumstances of which are well known. Hogarth had, for the greater part of his life, confined himself to satirizing the life and manners of his age, and had left politics severely alone. He is said, however, to have enjoyed the favour of Lord Bute, and when that nobleman became Prime Minister in 1762, appears to have identified himself with the party in power, and with those in favour of ending the war with France and Spain. As an expression

a

b

XXXVIII. DRAWINGS FROM THE OPPENHEIMER COLLECTION: *a*, BY G. B. TIEPOLO. *b*, BY ALEXANDER COZENS

a

b

XXXIX. ETCHING AND DRAWING OF JOHN WILKES BY HOGARTH

of his sentiments he published in September 1762 (whether on his own initiative or from outside persuasion is uncertain) *The Times, Plate I*, which was a whole-hearted attack on the enemies of the Bute ministry. Amongst his victims appeared one whom he might formerly have counted as a friend, namely John Wilkes, who, together with his associate Charles Churchill, the poet, is represented in the engraving as a garreteer, squirting water from his attic window at the fireman, generally identified as Lord Bute, who plays his hose on the blazing globe of the World. The infuriated Wilkes retaliated in No. XVII of the *North Briton*, published on 25 September, with a particularly abusive article on 'The humerous Mr *Hogarth* the *supposed* author of the *Analysis of Beauty*', headed by a crude woodcut caricature of the artist. Hogarth bided his time before answering, and meanwhile the Editor of the *North Briton* launched another attack, this time on the Bute Party as a whole, in No. XLV of his journal, published on 23 April 1763, commenting strongly on the King's speech to Parliament, which spoke favourably of the Peace of Paris. The Bute Party seized on this opportunity to promote the arrest of the 'Authors, printers and publishers' of the *North Briton*, on a charge of disrespect to His Majesty, and Wilkes was lodged in the Tower. On 6 May he was brought before Chief Justice Pratt at Westminster Hall, who, however, discharged him, to the general delight of the populace. It was at Westminster Hall that Hogarth got his chance of revenge, for during the trial he succeeded in making the present drawing. Wilkes's thoroughly unpleasant features (actually less apparent in the study than in the published etching) lent themselves admirably for the strongest caricature, and the artist did not waste his opportunities, quickly transferring his sketch to the copper with the added accentuation of his victim's repulsive leer and squint. The etching is conceived in a style similar to that of the print of Lord Lovat, published by Hogarth in 1746, and may be considered in the nature of a pendant to it, both portraits having resulted from famous trials.[1] It had a ready

[1] A study in black chalk of the head and shoulders of Lord Lovat, by Hogarth, is in the Department (L.B. 22). It is clearly connected with the etched portrait, and the painting in the National Portrait Gallery.

sale, and provoked such replies as *Tit for Tat or Wm. Hogarth Esqr. Principal Pannel Painter to his Majesty*, and *An Answer to the Print of John Wilkes Esqr. by Wm. Hogarth*, the former not only satirizing the Wilkes portrait but also the painter's ill-starred picture *Sigismonda*. Meanwhile Churchill joined the fray in defence of his friend, and published his *Epistle to William Hogarth*, where he refers to the making of the drawing in the following lines:

> 'Lurking, most ruffian-like, behind a screen,
> So plac'd all things to see, himself unseen,
> Virtue, with due contempt, saw Hogarth stand
> The murd'rous pencil in his palsied hand.'

Hogarth replied with *The Bruiser, C. Churchill* (*once the Rev:*[d]) *in the Character of the Russian Hercules*, where the poet is represented as a bear painted in the same oval canvas, and flanked by the same dog (anointing a copy of *The Epistle*) and the same drapery, which appear in the artist's well-known portrait of himself. This may be counted as the last shot fired in the campaign by Hogarth, although he did prepare *The Times, Plate II* for engraving, which, however, was not actually published till 1790, some twenty-six years after the artist's death. In later life Wilkes may have lost some of his enmity towards Hogarth's satire; at any rate he came to look upon the etching with something akin to amusement, and is said to have referred to himself as growing more like his portrait every day.

Few old drawings can show such a long and unbroken pedigree as this one. Samuel Ireland in his *Graphic Illustrations of Hogarth*, 1794, Vol. I, p. 176, gives us the earlier part of its history, as it was in his own famous collection of Hogarthiana. He tells us how it 'was made by our artist in Westminster Hall, and came into my possession from the late Mrs Hogarth. It was drawn in black lead, and marked in afterwards, at his own house, with pen and ink; when he made an engraving of the drawing he threw it into the fire; and it would have been instantly destroyed, had not Mrs Lewis, who resided in the house, eagerly rescued it from the flames; though before she could accomplish it, the corners of the drawing were all demolished.' Ireland accompanies his description with an etching, made by him-

self after the drawing, which he claims as 'a fac simile, as every stroke is closely etched from the original'. His statement is somewhat of an exaggeration, but we do learn from his reproduction how the drawing looked originally with the corners burnt off, these having been restored since. Also may we assume from it, either that the inscription on the drawing was partly illegible even in Ireland's time, or that it followed the familiar lettering on the print, and was therefore well known to his readers, for he only troubles to reproduce the opening words, those which may be read to-day. In Ireland's sale at Sotheby's, 7 May 1801, the drawing appeared as Lot 318, and was bought by Daniel Waldron. The sale of the latter's collection of prints took place at King and Lochée's, 9 March 1807, and the drawing may perhaps be identified as the portrait of 'Wilkes, drawn from the Life', one of the three items forming Lot 1173. The next collection in which it appeared was that of George Baker, in whose sale at Sotheby's, 16 June 1825, it was sold as Lot 751, being bought by Messrs Hurst. It was then acquired by H. P. Standly, whom Nicholls mentions as its owner when listing the drawing in his *Anecdotes of William Hogarth*, 1833, p. 400. Sold as Lot 1284 in Standly's sale at Christie's, 14 April 1845, it was bought by Graves, from whom it passed into the collection of Dr Henry Wellesley. In Wellesley's sale at Sotheby's, 25 June 1866, it appeared as Lot 711, being purchased, via Whitehead, by Frederick Locker (Locker-Lampson), and, while in his possession, was exhibited at the Grosvenor Gallery, 1877–8, No. 1088. It was later inherited by the Rt. Hon. Godfrey Locker-Lampson, its last private owner, from whom the Museum had the good fortune to acquire it in October 1936. EDWARD CROFT MURRAY.

80. SKETCH-BOOKS OF SAMUEL IRELAND.

DURING the eighteenth century the Englishman's love of travelling for pleasure was as great as it is now. Not only did he undertake that famous continental pilgrimage, known as the Grand Tour; he sometimes contented himself with a more restricted field, and even went in search of interest in his own native land. On his return home he might publish an account of his experiences,

sometimes rather elegantly printed, and frequently illustrated either with views by the author himself, or perhaps by some professional artist that he might have chosen as a travelling-companion. The output of such books was enormous, covering, as they did, a wide field of interest from pure descriptions of scenery, local antiquities, and suchlike, to accounts of more specialized 'musical' or 'sporting' tours. Fairly good specimens of the former and more usual class are to be found among the works of that rather pathetic figure in the history of English literature and bibliography, Samuel Ireland (d. 1800), who is best known now as an amateur of Hogarth, and as the father (and dupe) of the Shakespearian forger William Henry Ireland.

The Print Room has recently acquired an incomplete series of seven sketch-books formerly used by Samuel Ireland in collecting material for his various tours. They are bound in brown leather, each measuring roughly about $6\frac{1}{2} \times 9\frac{1}{2}$ inches, and contain sketches in pencil, a few of which are washed with Indian ink, and one or two with bistre or colour. The books are in a rather mutilated condition, each one having suffered from several leaves having been torn or cut out of it, but a number of sketches remain that are of real interest, and as the bindings are to be renovated they will present a rather better appearance in the near future than they do at present. Ireland's first tour was of Holland and part of France, made in the September of 1789. There is one sketch-book connected with this tour in the present series, lettered on the outside of the cover *Sepr 1 —1789 Holland*. Ireland has used it more as an album than as an actual sketch-book, pasting on to existing leaves drawings made on other sheets of paper, a practice he has adopted in the case of some of the other books. The traveller set sail from Harwich for Sluys on 5 September, and the drawings are dated from then onwards, and include views at Harwich itself, Delft, The Hague, Haarlem with the very splendid mansion of Mr Hope, the wealthy merchant, Utrecht, Breda, and Brussels. He made his return via Paris, Amiens, Boulogne, and Dover, though oddly enough some of the French sketches at the end of the book appear to be dated *May 89*, which would seem to point to another, and earlier, visit to France. In the following year, 1790, Ireland published the results of his expedition

in two volumes, under the title *A Picturesque Tour through Holland, Brabant and part of France*. In rather a self-depreciating preface the author explains how 'the following remarks were hastily thrown together in the course of a short tour through a neighbouring country already well known, and thoroughly explored . . .', and he goes on to say how, 'when the idea of publishing was first suggested to the author, his intention was to have etched the plates himself, but fearful of his ability to render justice to the views, and of the superior beauty of aqua tinta over the hard effect of etching, he applied to an ingenious artist, Mr Cornelius Apostool, from Amsterdam, whose care in the execution of the plates, and close attention to the drawings, deserve this mention, as a tribute to his professional skill'. Apostool, who was to make the plates for most of Ireland's subsequent publications of this nature, certainly raised Ireland's rather feeble and amateurish sketches on to a higher level, though his aquatints in themselves cannot be claimed as first-rate examples of their craft.

Encouraged by the success of the publication of his Holland tour, Ireland set out again in 1790, this time to explore the River Thames. The result was *Picturesque Views on the River Thames*, published in two volumes, 1794, again with aquatints by Apostool. We have a sketch-book lettered on the outside *May 1790 Thames*, and containing drawings and some manuscript notes made between April and August of that year, which may be the fruit of various expeditions. It covers the course of the river from its source to London, and so contains much of the material for the published work. Most of the sketches are of well-known places, and call for no especial comment, except perhaps a view of the famous Medmenham Abbey, and some rather interesting drawings of Eton 'Saltbearers' in costume for the 'Montem' celebrations, an account of which is given by Ireland in his publication, Vol. II, pp. 38–41. At the end of the book is inserted a rough sketch of the river front of Somerset House, inscribed *Sketched by S. Wm Chambers Aug. 6, 91.*

Along with this should be described another sketch-book lettered *Bath 1790*, which contains views in that city and the neighbourhood, mostly dated between 3 August and 7 August. They fit in,

therefore, in point of view of time, with the August sketches of the preceding book, the earliest of which is of the *Bishop of Salisbury's Near Wallingford*, dated 1 August, while there is a gap till the next sketch (of Tetbury Church), dated *12 August*, which is presumably filled, or partly filled, by the Bath views. Ireland no doubt wished to keep this 'Bath' book solely for views in that locality, and the presence in it of views on the Bristol Avon dated 1792, and a sketch of the ship *Esther from Jamaica overset in Bristol river Sep. 25, 94*, would seem to point to his having taken the book with him on later visits to that part of England. We know, in fact, that he did contemplate publishing at some future date a description of the Bristol Avon, but this project did not materialize.[1]

As a continuation to the work on the Thames, Ireland produced a volume, *Picturesque Views on the Medway*, 1794. There are two sketch-books in our series connected with this work, the first lettered on the outside *June 29—1791 Thames & Medway*. Views of Chelsea and Tilbury at the beginning of this book were used up in the Thames publication. The remainder of the drawings deal with the lower reaches of the Medway, corresponding with the earlier half of the published work which describes that river from its confluence with the Thames back to its source. Among these views are Sheerness, Gillingham, Rochester, Upnor Castle, Allington Castle, Minster Church in the Isle of Sheppey, and Lord Darnley's curious Mausoleum, designed by Wyatt, in the park at Cobham. The other sketch-book connected with the Medway is lettered *Sepr 6—91 Kent*. The sketches, some of which are dated *Sept. 28th*, correspond with the latter half of the published work, and include views of Maidstone, East Farley, Twyford Bridge, Tunbridge Castle, Penshurst, and Knowle, together with rather an amusing and naïve representation of hop-pickers at work. The last two drawings in the book, one of which is inscribed *Copley delt.*, may be designs for the engraved title-page to the publication. Both show the Medway as a bearded river-god, with hop-pickers dancing near by. Neither appears to have been engraved, however, and the published title-page of the

[1] Cf. Samuel Ireland: *Picturesque Views on the Upper, or Warwickshire Avon*, 1795, p. xvi.

book was actually designed by Mortimer. It represents an allegory on the marriage of the Thames and the Medway, the latter, of course, being shown as the bride.

Ireland's next work of this character to appear was *Picturesque Views on the Upper, or Warwickshire Avon*, published in 1795. The drawings for this were made during the summer months of 1792 and 1793, as the author tells us in his preface. One sketch-book belonging to this tour, and lettered *Warwick Avon 1793*, remains in the collection. It appears to cover nearly the whole course of the river, beginning with its early stages, but many leaves have unfortunately been cut out, and among these may have been drawings made at Stratford, which place is not represented in the sketch-book. Included in the remains of the book are views of Stanford Hall, Stoneleigh Abbey, Kenilworth, Warwick, Evesham, and Pershore. We are told that, when visiting Stratford and its vicinity, Ireland, in his extreme enthusiasm for Shakespeare, appears to have used but little critical judgement in collecting his material, and to have absorbed many unfounded local traditions as well as those actually manufactured for his benefit by the Stratford poet, John Jordan. It is interesting to note that on this expedition he was accompanied by his son, William Henry, who no doubt had a good opportunity of seeing his father's possibilities as a dupe for antiquarian and literary frauds.

In 1797 appeared *Picturesque Views on the River Wye*, for which we have only one sketch-book lettered *Wye Vol. i—1794* containing drawings dated between 31 July and 28 August of that year. They include views of Monmouth, Raglan Castle, Kington, Hay, and Mordiford, covering more or less three-quarters of the contents of the published work. Ireland intended to complete his series of *Picturesque Views* with an account of the *History and Picturesque Views of the River Severn*, and this is described as being 'in great forwardness' in his preface to the book on the Wye. It was not published, however, till 1824, some considerable time after the author's death, and no sketch-book connected with it appears in this collection.

EDWARD CROFT MURRAY.

81. OTHER ACQUISITIONS.

PRINTED BOOKS.

CATALOGUE of the Pictures and Drawings at Harewood House and elsewhere in the collection of the Earl of Harewood. By Tancred Borenius. Privately printed: Oxford, 1936. *Presented by the Rt. Hon. the Earl of Harewood, K.G.*

The Revelation of St. John the Divine. The Gregynog Press: Newtown, 1932. *Presented by the Misses G. E. and M. S. Davies.*

Catalogue of British Paintings in the Henry E. Huntington Library and Art Gallery. By C. H. Collins Baker. With an introduction by Sir Charles Holmes. San Marino, California, 1936. *Presented by the Trustees of the Henry E. Huntington Library and Art Gallery.*

The Complete Peerage of England, Scotland, Ireland, Great Britain and the United Kingdom, extant, extinct or dormant. By G. E. C. New edition, revised and much enlarged. Edited by the Hon. Vicary Gibbs (H. A. Doubleday, Duncan Warrand, and Lord Howard de Walden). Vols. I–IX. London, 1910–36. *Presented by Mr H. A. Doubleday.*

Staðarhólsbók. The Ancient Lawbooks Grágas and Járnsiða. MS. No. 334 fol. in the Arna-Magnæan Collection in the University Library of Copenhagen. With an introduction by Ólafur Lárnsson. Levin & Munksgaard: Copenhagen, 1936. *Presented by Mr Ejnar Munksgaard.*

Epigrammata in obitum Alexandri pueri Senensis. [Vitus Puecher: Rome, *c.* 1477.] *Purchased.*

Johannes Gritsch. Quadragesimale. Johannes Trechsel: Lyon, 1489. *Purchased.*

Gulielmus Durandus. Rationale diuinorum officiorum. Juan Varela: [Granada], 1504. *Purchased.*

Historie van sent Vrsulen und den eelf dusent Junfferen. [Cologne, *c.* 1505.] *Purchased.*

La Pōcella de Francia y de sus grādes fechos en armas. Juan Crōberger: Seuilla, 1533. *Purchased.*

Petit traicte appelle Larmure de pacience. Paris, 1537. *Purchased.*

Luigi Galvani. Memorie sulla elettricita animale. Per le stampe del Sassi: Bologna, 1797. *Purchased.*

PRINTS AND DRAWINGS.

Eric Gill, Proofs of eight woodcut illustrations of Dent's Aldine Bible. *Presented by Mr Campbell Dodgson, C.B.E.*

Zoltan Kaveczky, Five etchings. *Presented by the Artist.*

Charles Wilkin after Hoppner, Ladies of Rank and Fashion. Ten stipple-engravings in their original wrappers.

John Varley, Coast scene. Water-colour.

J. L. Desprez, Italian scenes. Two etchings coloured by hand.

Thomas Worlidge, Portrait of Mrs Worlidge. Pencil.

J. H. Ramberg, Study for engraving of an Exhibition at the Royal Academy, 1787.

William Blake, The Plague. Separate impression from his 'Europe'.

Sir David Wilkie, Figure study, Constantinople. Water-colour.

A. W. Devis, Old Sarum. Water-colour.

Luigi Servolini, Five woodcuts. *Presented by Mr Campbell Dodgson, C.B.E.*

George Richmond, Masaccio (etching), and Welby Sherman, The Shepherd (line-engraving). *Presented by Mrs John Richmond.*

James Ward, Fifteen lithographs of Celebrated Horses.

John Sargent, S. Maria della Salute, Venice (water-colours), and Studies of Madame Gautreau (pencil). *Presented by Mrs Ormond.*

Pieter Bruegel I, *Regiunculae et Villae aliquot Ducatus Brabantiae.* Series of landscape etchings.

George Baxter and his Licensees. A large collection of prints. *Bequeathed by Miss Winifred Mary Oliver Jones.*

George Baxter, Portrait of the Rev. John Williams. Colour-print. *Presented by Mr Joseph R. Rylatt in memory of Mrs Rylatt.*

Album containing portraits and other material relating to D. G. Rossetti and his friends. *Presented by Miss Edith J. Hipkins.*

Sir William Ross, Portrait group (brush-drawing), and James Price, six water-colour sketches. *Presented by Mr Iolo Williams.*

Edvard Munch, Two lithographs. *Presented by the Artist.*

Horses and Pedigrees, Thirty-four engravings after Thomas Spencer, published by John Cheny and Thomas Butler, between 1740 and 1753. *Presented by Mr Fairfax Harrison.*

John Sell Cotman, Thirty autograph letters, addressed largely to Dawson Turner. *Presented by Mrs Barker.*

Attributed to Bartolommeo di Giovanni, Allegory on Truth. Drawing in pen and wash.

Cornelius Varley, Ten portrait drawings.

T. Sidney Cooper, Thirty-two drawings.

William Parsons, View from the Spaniards, Hampstead. Water-colour. *Presented by Mr Thomas Girtin.*

Thomas Hearne, View near the Spaniards, Hampstead. Pencil. *Presented by Mr Edward Croft Murray.*

J. M. W. Turner, The Pocket Print Magazine. *Presented by Mrs C. M. W. Turner, Mrs Chapman, and Mr C. W. Mallord Turner.*

Albert and Max Rosenthal, Large collection of sketched, lithographed, and mezzotint portraits. *Presented by Mr Albert Rosenthal.*

A. W. Hunt, Windsor (pen and ink), and H. T. Wells, Portrait of A. W. Hunt on his death-bed. *Presented by Mrs Hueffer.*

The Master A.G., Crucifixion. Line-engraving. Lehrs. VI. 94, 3. In the Canon of a Würzburg missal (printed by G. Reyser, probably the edition of 1491). *Malcolm Exchange.*

Tancred Borenius, Catalogue of Pictures and Drawings at Harewood House. *Presented by the Earl of Harewood, K.G.*

C. W. Sherborn, Two volumes of Designs for book-plates. *Presented by Mr C. Davies Sherborn.*

J. E. Blanche, Four lithographs. *Presented by the Artist.*

Grillion's Club Portraits. *Presented by Sir Evelyn Murray, K.C.B.*

Rowlandson after Wigstead, The Box Office Loungers. Aquatint.

Dutch, Anonymous, about 1490–1510. Roundel illustrating 'January'. Drawing in body-colour. *Malcolm Exchange.*

Karel van Mander, The Last Supper. Pen and wash. *Malcolm Exchange.*

Gerbrand van den Eeckhout, Study of Three Figures. Pen and wash. *Malcolm Exchange.*

Théodore Rousseau, Landscape in the Auvergne. Water-colour.

Albert Belleroche, Twenty-four original lithographs. *Presented by the Artist.*

John Sell Cotman, Fifty-four sketches. *Presented by Mrs Barker.*

Auguste Rodin, Four drawings; William Blake, A Pastoral (drawing); Augustus John, Two drawings. *Bequeathed by Mrs Arthur Symons.*

Percy Crosby, One drawing and two lithographs. *Presented by Lord Duveen.*

J. B. Malchair, The Garden of Shute Barrington, Christ Church, Oxford. Pencil and wash. *Presented by Mr and Mrs John Witt.*

Alexander Cozens, Two landscape drawings; David Loggan and John Faber the elder, Portrait drawings. *Presented by Lady Waechter de Grimston.*

Two Albums of designs for book-plates by G. W. Eve. *Presented by Mr G. H. Viner.*

Sir Charles Holmes, Seventy-five sketch-books. *Bequeathed by the Artist.*

Sir Charles Holmes, Two water-colours.

Joseph Farington, Note-book relating to a Tour on the Clyde, about 1792. *Presented by Mr H. A. Gwynne.*

Richard Earlom after De Wilde, Portrait of Robert Pointer. *Purchased with the aid of contributions from Mr John Charrington and Mr Herbert W. Hollebone.*

Sir W. S. Gilbert, Original sketches for the 'Bab Ballads' (edition of 1898). *Presented by Miss Nancy McIntosh.*

J. A. C. Harrison, Forty-seven book-plates. *Presented by the Engraver.*

Louis Legrand, Fifteen etchings. *Presented by Mr P. A. Cohen.*

Sir William Orpen, Two academy studies. *Presented by Mr Alfred Jowett.*

William Blake after J. Meheux, Robin Hood and Chlorinda. Stipple-engraving.

William Blake after Morland, The Industrious Cottager and the Idle Laundress. Stipple-engraving.

William Blake Illustrations to The Book of Job. Facsimiles of the drawings and engravings, with introduction by Laurence Binyon and Geoffrey Keynes. *Presented by the Trustees of the Pierpont Morgan Library.*

Henry Tonks, Sixteen drawings (pencil, pastel, and water-colour). *Presented by Mr and Mrs C. A. Collins Baker in memory of the Artist.*

Robert Dighton, and H. S. Sadd, The Westminster Election. Etching and Aquatint.

Ten prints after J. M. W. Turner. *Presented by Mr A. A. Allen.*

EGYPTIAN AND ASSYRIAN ANTIQUITIES.

A fragment of cuneiform inscription. *Presented by Miss M. Lowes Dickinson.*

Two Hebrew seals, and 10 terracotta tesserae from Palmyra.

CERAMICS.

Earthenware jar with arms of Vilhena and date 1729. *Given per Mrs Arthur Matthews.*

Limbach porcelain group symbolizing winter and a Meissen cup. *Given by Miss F. Laura Cannan.*

Meissen porcelain clock-face. *Given by M. Armand Wittekind.*

Chinese bronze incense-burner and stand with Hsüan Tê mark (1426–35). *Given by Mrs A. Chaston Chapman.*

Han dynasty cooking-vessel found at Canton. *Given by Sir Percival David, Bart.*

ETHNOGRAPHY.

Ancient pottery and stone implements, from the Gold Coast, and an ethnographical series from various parts of the Gold Coast, Dahomey, Haute Volta, and N. Togo. *Presented by Capt. R. P. Wild.*

An ancient gold figurine from Costa Rica.

Five stone arrow-heads and a core, from North Bend, British Columbia. *Presented by G. E. Dibley, Esq.*

An ethnographical series from Rennell and Bellona Islands, two canoe carvings from Manam, New Guinea, and a carved wooden shield from the Eilanden River, Netherlands New Guinea. *Presented by Lady Broughton.*

An ethnographical series from South Africa, including the shields of Lobengula and Langalibalele and the ceremonial staves of Langalibalele and Sandilli; also a series of drawings illustrating South African ethnography. *Presented by Lady Cunnynghame.*

A series of stone scrapers and a Bushman digging-stick weight, from Witmoss, Cape Province, South Africa. *Presented by W. White Cooper, Esq.*

Somali ethnographical series, including two phallic (?) symbols carved in coralline stone, from a burial-ground at Herirad, from British Somaliland. *Presented by A. T. Curle, Esq.*

A small type series of flaked pebble tools of the Later Stone Age, from about 1 mile north of the mouth of the Tongaat River, Natal. *Presented by J. F. Schofield, Esq., A.R.I.B.A.*

A Lama's silk robe and underskirt, and a temple-banner with Tibetan inscription, from Gyantse Monastery, Tibet. *Presented by Mrs Mark Synge.*

A bark and sinew quiver, containing a set of poisoned arrows of various types, two reeds for sucking water, and firesticks; from Bushmen of W. Bechuanaland Protectorate. *Presented by the Venerable Archdeacon J. W. Mogg.*

A series of pottery vessels and miscellaneous dyestuffs, collected by Robert Jamieson, 1840–50, and shown at the Great Exhibition, 1851. *Presented by the Rev. Stovin Mitchison.*

Archaeological series, including one woollen and two feather ponchos, from various sites on the coast of Peru. *Presented by John Goble, Esq.*

A skin cloak embroidered with beadwork figures, probably from the Blackfoot Indians, on the head-waters of Des Moines River, U.S.A. *Presented in memory of Mr Reginald Stanley, J.P., by Mrs A. Broadbent.*

Two gramophone records of Australian aboriginal songs (Columbia PRX. 9. SX. 22, and PRX. 10. SX. 24). *Presented through N. B. Tindale, Esq., by the Board for Anthropological Research, Adelaide University.*

A large ethnographical series, including pottery, baskets, tools, and weapons, from the Bamileke tribe of the grass-lands, Cameroons under French Mandate.

A series of axes and chisels, &c., specimens illustrating the 'cire-perdue' casting process, and other ethnographical specimens, from the Bamileke tribe, Cameroons under French Mandate. *Presented by the Rev. F. Christol.*

A small series of Zulu beadwork, obtained at Ladysmith, Natal, in about 1885. *Presented by Miss E. E. Coldwell.*

Two small pieces of bark-cloth, made by the widow of Fletcher Christian, mutineer of the 'Bounty', from Pitcairn Island, 1837.

An archaeological series from Eskimo graves at Black Head, Mukkovik, Cape Ailik, and Long Tickle on the coast of Labrador. *Presented by E. Curwen, Esq.*

A large ethnographical series, from the Matacos and other Chaco tribes of northern Argentina. *Presented by Alfred Cox, Esq.*

Wooden fish-hooks and cord, found in sand on the coast of the Gulf of Guayaquil, Ecuador; and a stone sinker and chalcedony arrow-head from N. Chile. *Presented by Ian Fasham, Esq.*

A small pestle and mortar of rhinoceros-horn, with incised ornament, from the Belgian Congo. *Presented by A. G. Hemming, Esq.*

Soapstone 'nomori' figure of unusual type, a bored stone and a polished stone axe; all found near together on the Bafi River, Kono Country, Sierra Leone. *Presented by J. Thomson-Jacob, Esq.*

Models of two state boats used in the Kathin river ceremony, also a basket, from Bangkok, Siam. *Presented by John Mallin, Esq.*

An ethnographical series from the Solomon Islands, and two carved canoe pieces from the Laughlan Islands (d'Entrecasteaux Islands), New Guinea. *Presented by R. A. Lever, Esq.*

A type series of 24 stone arrow-heads, exposed by soil erosion, 1935–6, in the vicinity of Melita, Manitoba, Canada.

EXCAVATIONS

MR M. E. L. MALLOWAN continued his work at Chager Bazar[1] in 1936, contributing largely to the cost himself and receiving support from the British School of Archaeology in Iraq, the Trustees of the Ashmolean Museum, Oxford, Sir Charles Marston, and Mr L. C. G. Clarke.

In the first season the sequence of occupation-levels had been determined. The second season was devoted to the upper levels of the mound. Mr Mallowan has now excavated in these levels well-built houses of mud brick, of the Babylonian type. Painted pottery in

[1] See B.M.Q., vol. x, pp. 119–21.

the top level is probably dated by cuneiform tablets to the period 1950–1750 B.C., but further evidence can be expected. Earlier than this there must have been a period when the mound was not occupied. Levels II and III contained a grey ware resembling that found in the Elburz region of Iran, and could be dated, on the evidence of several clay dockets, to the time of Sargon of Agade and earlier, roughly 2600–2500 B.C.

Numerous bronze objects were found, including a socketed axe, chased with a running spiral pattern, about 2500 B.C., and some pointed objects of thin copper or bronze, perforated with holes, which are explained as tips of drinking-tubes, for which they served as strainers. A stone mould for casting a group of a god and goddess with a child and an *'ankh*, of about 2000–1800 B.C., shows a mixed style.

Soundings were also conducted at Germayir and 'Arbit, near Chager Bazar. Some seals were acquired by purchase, and probably come from other neighbouring sites.

SIR AUREL STEIN conducted two expeditions during the years 1931–3 in Makran and southern Iran, to which the Trustees of the British Museum contributed. Sir Aurel made soundings at certain sites, the two most important being Khurab and Bampur, and from the mass of pottery, flint tools, and metal objects found a small selection has now been added to the collections.

The styles of pottery are varied, but in general a decoration in black paint on a buff engobe or a red body predominates. There is a plain grey ware of the Copper Age similar to that found in Mesopotamia. Some abnormal sherds may possibly be related to the 'Jhukar' period in India. The patterns are mainly geometric, but on some sherds animal figures occur. The few copper or bronze objects have no distinctive characteristics. Sir Aurel Stein will publish his results in a full report.

EXHIBITIONS

AN exhibition of Manuscripts, Printed Books, Medals, Prints and Drawings illustrating the history of Coronations in England was opened in the King's Library on 1 May, and will be on view until

the end of the year. A fully descriptive Guidebook to the Exhibition, price sixpence, has been published.

A SMALL exhibition of Illuminated Manuscripts of the Koran was also opened in the King's Library on 1 May. Amongst the copies of the sacred text preserved in the Department of Oriental Books and Manuscripts are to be found some examples which, in calligraphy and decoration, are worthy to rank even with the best specimens of the world-famous collection in the Royal Library at Cairo. This is the first occasion, we believe, on which the finest of our calligraphic copies have been exhibited together. Space unfortunately forbids a display of the whole of the great seven-volume copy (Add. 22406–12) written in large gold characters and richly illuminated throughout, but the two volumes shown convey some idea of its superb craftsmanship. Equally impressive is Juz' 25 of the Koran (Or. 4945) in fine large gold letters, with illuminated frontispiece, written for Sultan Uljāitu at Mosul in A.D. 1310. The calligraphy and chapter-headings of the two copies, Or. 1009 and 1409, offer many features of unusual beauty. All these represent the highest tradition of book-production in the Muhammadan East. Maghribi, or Western Islamic, penmanship and illumination appear at their best in MS. Or. 1270, executed on vellum in a delicate hand, probably in Andalusia, about A.D. 1250, and in Or. 1405, which was copied and ornamented in a bolder style for 'Abd Allāh the second prince of the Sharīfī dynasty of Morocco, who reigned from 1556 to 1574.

A REMARKABLY fine collection of Egyptian sculpture, lent temporarily by Mr C. S. Gulbenkian, is exhibited in the West Bay of the Entrance Hall of the Museum. Among the twenty-six pieces the famous head of Amenemhat II of black obsidian, formerly in the MacGregor Collection, a granite portrait head of the Middle Kingdom, a green slate head of the late period, a mask of the Ptolemaic period in silver, plated gold, once in the possession of Sir John Maxwell, four good fragments from tomb reliefs, and several fine bronzes merit particular attention. A handbook describing the antiquities in relation to the general history of Egyptian sculpture, with an

account of the hieroglyphic inscriptions, has been published, and is fully illustrated by the generosity of Mr Gulbenkian, with 32 photogravure plates. These are sold separately at 1*d.* each; the Handbook alone costs 6*d.*; Handbook and plates bound together, 2*s.* 6*d.*

THE first of the main exhibitions in the Gallery of Prints and Drawings during 1937, 'From Watteau to Wilkie', covers the same period as last year's exhibition, 'From Canaletto to Constable'. The latter was devoted to landscape, topography and architecture. The present exhibition records another facet of artistic representation: conversation, portraits, and genre.

The second exhibition in the same Gallery illustrates the Treatment of Water in European and in Oriental art. A Guidebook describing both these exhibitions has been published at the price of sixpence.

To mark the centenary of the death of John Constable, R.A., a small exhibition of his work has been arranged in the Prints and Drawings Gallery. The Museum possesses a very good and representative collection of his drawings, many of which can trace a direct pedigree from the artist himself, having been presented in 1888 by the artist's daughter, Miss Constable. Of especially high quality are the brilliant out-door sketches in watercolour, made during the last fifteen or so years of the artist's life, which form the most important feature of the exhibition. Chief among them should be mentioned the splendid Sussex impressions of the *Banqueting Hall at Cowdray House near Midhurst* (L.B. 24) and of *Tillington Church* (L.B. 34), both dating from September 1834, the *Study of Clouds and Trees* (L.B. 28 *b*), and a sparkling view of a *Windmill beside a ploughed Field*, the latter drawing bequeathed by Mr George Salting in 1910. The artist's favourite Hampstead Heath is represented by four little sky-studies (L.B. 21 *a* and *b*, and 31 *a* and *b*) and a view of *The Lower Pond*, dated *26 June 1823*. Other drawings include the fine *Wooded Landscape* in black chalk, from the Heseltine Collection, presented to the Department by Mr Alfred Jowett in 1935. This must be dated quite early, perhaps about 1805 or 1806, the influence of Gainsborough still persisting in the treatment of the chalk worked upon with a stump. Two later landscapes, both in pencil, are the

Lock on the Stour (L.B. 15) and *North Stoke, Arundel* (L.B. 13 *c*), the latter dated *12 July 1824*, and as an interesting architectural impression, in pencil and Indian ink wash, the *University College, Oxford*, dated *June 9th 1821*, should also be mentioned. A new vein is touched by the little group of domestic studies in pencil, including a *Family Group seated round the Fire* (L.B. 41 *b*), and a *Nursery Scene* (L.B. 41 *a*), the latter recalling certain drawings by that very attractive early nineteenth-century artist William Henry Hunt. A fitting coda to the exhibition, which will remain open till the end of September, is provided by a selection from the celebrated series of mezzotints by David Lucas after Constable, issued under the title of 'English Landscape'.

RECENT PUBLICATIONS

MR CAMPBELL DODGSON'S work on Relief-prints of the fifteenth century in the British Museum was completed by the recent publication of *Prints in the Dotted Manner and other Metal-cuts of the XV Century in the British Museum.* It contains 122 subjects on frontispiece and 43 plates, and is published in an edition of 300 copies at £2 2*s.* 0*d.* The two earlier volumes, issued in 1934 and 1935, obtainable at £2 10*s.* 0*d.* each, covered the woodcuts. The volumes are in folio, bound in cloth, and the reproductions, done in collotype by the Oxford University Press, are for the most part facsimile in size.

The third volume of the archaeological series of publications descriptive of the excavations at Ur, issued by order of the Trustees of the British Museum and of the University Museum of the University of Pennsylvania, Philadelphia, has now appeared under the title of *Archaic Seal Impressions*, by Dr. L. Legrain, with an Introductory Note by Sir Leonard Woolley. In size, format, and appearance it coincides with the preceding volumes on *The Royal Cemetery*. Sir Leonard Woolley's note describes the position and circumstances in which were found the fragments of jar-sealings covered with seal-impressions which are the subject of the volume. Dr. Legrain then discusses in Chapter I the use of these objects, their date, and the

influences which can be traced in the pictorial representations of the sealings. Chapter II analyses the elements found among these pictures in the two main periods to which they belong, and Chapter III gives a catalogue of 560 pieces. Among the 58 plates which form the main part of the book nos. 1–32 contain drawings of all the sealings, 33–42 give the separate elements, pictorial or pictographic, which are found in these impressions, and 43–58 are occupied by half-tone illustrations of the better-preserved examples. Distribution in the United States and Canada is in the hands of the University Museum; other orders should be addressed to the British Museum. The price is £1 12*s.* 6*d.*

The new volume of the *Catalogue of Indian Coins* by Mr. John Allan is entitled *Ancient India* and contains an Introduction of 167 pages, 368 pages of text, and 46 plates. It includes the coinages of all the native dynasties and republican communities—over thirty in number—from the earliest times (*c.* 300 B.C.) to about A.D. 300. The first part deals with the uninscribed silver ('punch-marked') and copper coins, which are now shown to be the coinage of the Maurya dynasty. The remainder of the Catalogue contains the inscribed coins. As there is a complete absence of literary or epigraphic sources for the history of the period the coinage is peculiarly valuable to the historian, and in the Introduction an endeavour has been made to make the coins yield all the information possible.

A feature of the coinage of the period is the very elaborate system of symbols in use, and considerable attention has been paid to their accurate reproduction by special type in this volume, so that their comparative study is now possible. The volume is also important as containing much of our earliest materials for the study of various aspects of early Indian culture, notably iconography and epigraphy. The price is £3.

The *Handbook of the Pottery and Porcelain of the Far East* in the Department of Oriental Antiquities and of Ethnography, published in March, is a revised and slightly enlarged edition of the Guide which first appeared in 1924. In the interval between the dates of the two issues many important gifts and bequests and, most recently,

the purchase of the Eumorfopoulos Collection have materially increased the size and importance of the Museum's Collection. This progress is reflected in the Handbook not merely in the additional six plates and thirty text-blocks but in a general improvement of the matter illustrated. At the same time every effort has been made to bring the text up to date, without imperilling the convenient size of the book. The selling price remains at *2s. 6d.*

APPOINTMENTS

The Principal Trustees have made the following appointments:

Mr Thomas Burrow, M.A., Ph.D., Fellow of Christ's College, Cambridge; Bendall Sanskrit Exhibitioner, 1931; Brotherton Sanskrit Prizeman, 1932; as Assistant Keeper in the Department of Oriental Printed Books and Manuscripts.

Mr Archibald Duncan Wilson, B.A., Scholar of Balliol College, Oxford; Craven Scholar, 1932; Laming Fellow of Queen's College, 1934–5; as Assistant Keeper in the Department of Manuscripts.

NOTICES

IT will be necessary to close the Reading Room of the Department of Printed Books for some weeks towards the end of this year for the replacement of books after re-building.

The Students' Room of the Department of Egyptian and Assyrian Antiquities has been moved from its temporary quarters in the Assyrian Basement and re-installed on the upper floor in its old position. It was opened again for the use of students on 10 May.

The Assyrian Basement, which contains the friezes from Ashurbanipal's palace and other well-known Assyrian reliefs, has consequently been restored to its proper use as a public Gallery, after having been closed for four years and a half for structural alterations here and on the upper floor of the Department.

ERRATA

Vol. X, no. 3. P. 120, last paragraph: *for* no. 3 *read* no. 2.

Vol. XI, no. 2. P. 102, Ethnography, fifth item: *add* Presented by Lady Broughton.

RECENT PUBLICATIONS

GENERAL CATALOGUE OF PRINTED BOOKS. Vols. I to XIX (1931–37), A–Bern, Bible. Each £4 (to original subscribers £3).

THE LUTTRELL PSALTER. 183 Plates, with an Introduction by E. G. MILLAR. 1932. £5 5*s*.

A GUIDE TO THE ISLAMIC POTTERY OF THE NEAR EAST. By R. L. HOBSON. 1932. 2*s*.

HANDBOOK OF THE POTTERY AND PORCELAIN OF THE FAR EAST. By R. L. HOBSON, C.B. Pp. 180, 20 plates and 260 illustrations. 1937. 2*s*. 6*d*.

CASTS OF PERSIAN SCULPTURES OF THE ACHAEMENID PERIOD. 12 Plates. 1932. 6*s*. (with portfolio 7*s*.), or 6*d*. each.

CATALOGUE OF DRAWINGS BY DUTCH AND FLEMISH ARTISTS. Vol. V. Drawings of the XVth and XVIth Centuries. By A. E. POPHAM. 1932. 83 plates. £2 7*s*. 6*d*.

GUIDE TO THE PRINCIPAL COINS OF THE GREEKS from *circa* 700 B.C. to A.D. 270, based on the work of BARCLAY V. HEAD. 50 plates. 1932. 15*s*.

CATALOGUE OF THE GREEK, ETRUSCAN, AND ROMAN PAINTINGS AND MOSAICS. By R. P. HINKS. Pp. lxxi + 157, with 168 figs. and 32 plates. 1933. £2.

FACSIMILE OF THE MS. OF AL-KITĀB AL-BĀRIʿ FI 'L-LUGHAH, by AL-ḴĀLĪ. Edited by A. S. FULTON. Pp. 16, with 148 plates. 1933. 10*s*. 6*d*.

GUIDE TO THE CORONATION EXHIBITION. 1937. 6*d*.

SUBJECT INDEX OF MODERN BOOKS ACQUIRED BY THE BRITISH MUSEUM from 1925 to 1930. Pp. 1759. 1933. £5 5*s*.

SAXTON'S ATLAS OF THE COUNTIES OF ENGLAND AND WALES, reproduced in colour. Frontispiece portrait of Queen Elizabeth, 7*s*. 6*d*. Single sheets, 5*s*. each. Complete edition in 38 plates, with preliminary tables and introduction, in one volume, £12 12*s*.

NIELLI, chiefly Italian of the XVth Century. By A. M. HIND. Pp. 71. 57 collotype plates. 1936. £2.

PRINTS IN THE DOTTED MANNER AND OTHER METAL-CUTS OF THE FIFTEENTH CENTURY. Edited by CAMPBELL DODGSON. Pp. 34, 43 collotype plates. 1937. £2 2*s*.

FACSIMILE OF THE MS. OF DĪWĀN I ẔU'L-FAḳĀR, the collected poems of Ẓu'l-Faḳār Shirwānī. Edited by E. EDWARDS. Pp. 466. 1934. 15*s*.

THE ASSYRIAN SCULPTURES. By C. J. GADD. Pp. 77, with 18 illustrations. 1934. 1*s*. 6*d*.

UR EXCAVATIONS : The Royal Cemetery. By C. L. Woolley and others. Two volumes. I. Pp. xx + 604, with coloured frontispiece and map; II. Plates 274 (37 in colour). 1934. £4 4*s*.

UR EXCAVATIONS: Archaic Seal Impressions. By L. Legrain. Pp. 60. 16 half-tone and 42 line plates. 1936. £1 12*s*. 6*d*.

UR EXCAVATIONS: Texts. Vol. II, Archaic Texts. By Eric Burrows. Pp. 63, with 50 plates of transcripts and 6 collotype plates of tablets. 1935. £1 15*s*.

CATALOGUE OF POLITICAL AND PERSONAL SATIRES IN THE DEPARTMENT OF PRINTS AND DRAWINGS. Vol. V, 1771–1783. By Mary Dorothy George. 1935. Pp. xxxix + 851. £2 2*s*.

HIERATIC PAPYRI IN THE BRITISH MUSEUM. Third Series. Chester Beatty Gift. Edited by Alan H. Gardiner. 2 vols. Vol. I, Text. Pp. xiii + 142. Vol. II, 72 Plates of transcriptions in photo-lithography and 23 in collotype. 1935. £4 15*s*.

CATALOGUE OF ARABIC PRINTED BOOKS. By A. G. Ellis. Vol. III. Indexes by A. S. Fulton, M.A. 1935. Pp. 454. £2.

CODEX ALEXANDRINUS. In reduced collotype facsimile. Old Testament, Pt. III. Hosea–Iudith. 1936. 4°. Portfolio. £3 3*s*.

FRAGMENTS OF AN UNKNOWN GOSPEL AND OTHER EARLY CHRISTIAN PAPYRI. Edited by H. I. Bell and T. C. Skeat. 5 collotype plates. 1935. 4*s*.

GREEK AND ROMAN PORTRAIT-SCULPTURE. By R. P. Hinks. 1935. Pp. 35, with 48 plates. 2*s*.

CATALOGUE OF BOOKS PRINTED IN THE XVth CENTURY. Part VII. Italy: Genoa—Unassigned. Addenda. By V. Scholderer. Pp. lxxxviii + 901–1213, facsimiles 73–109. 1935. £3 12*s*. 6*d*.

CATALOGUE OF THE HEBREW AND SAMARITAN MANUSCRIPTS. Part IV. Indexes, Accessions, etc. By J. Leveen. Pp. xv + 208. 1935. £2 17*s*. 6*d*.

CATALOGUE OF COINS OF ANCIENT INDIA. By John Allan. Pp. clxvii + 319, 46 plates. 1936. £3.

CATALOGUE OF COINS OF THE ROMAN EMPIRE. Vol. III. By H. Mattingly. Pp. cxcvi + 640, 102 plates. 1936. £3 3*s*.

FULL LISTS OF THE PUBLICATIONS, PICTORIAL POSTCARDS, PHOTOGRAVURES, PLASTER CASTS and other Reproductions issued by the British Museum can be had on application to the Director, British Museum, London, W.C. 1.